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At the Theatres.

Mr. Wallack opened his new theatre on Wednesday evening, too late to be noticed extensively in this number of THE MIRROR. In fact, there was little about the opening which required much notice; for the elegant new house has already been described in THE MIRROR, and the cast of the School for Scandal is one with which all our readers are familiar. The audience, who had all paid premiums for their seats and boxes, and Mr. Wallack's inaugural address, are the points of interest. We think that Mr. Wallack was very ill-advised to preface his opening with the following extraordinary proclamation about dress:

It is respectfully requested that in
BOXES, STALLS AND DRESS CIRCLE
evening dress shall be worn.
Although quite aware how compliance with this request will add to the elegance and beauty of the general effect, it is yet more important to the
COMFORT AND CONVENIENCE OF THE AUDIENCE,
and is made at the suggestion of so many of the most constant and influential supporters of the theatre that the manager feels it incumbent on him to make this appeal to the kindness of his
LADY VISITORS.

At any other time the snobbishness of this order would have been bitterly resented by the ladies, who, especially in America, know how to dress themselves appropriately for all occasions—even for so too utterly utter an occasion as the opening of Wallack's. Not the slightest attention, however, was paid to the extraordinary proclamation, and the audience attired themselves as usual on fashionable first nights. The President of the United States had a box reserved for him at the auction sale of seats by way of an advertisement; but, of course, was not present. On the day before the opening many seats sold at the auction were advertised as "unclaimed." This was Society's protest against the dress proclamation. The new house was "lit up" brilliantly, and was generally admired; the new scenery was applauded, and we congratulate Manager Wallack upon a splendid inauguration of his new edifice. As John Gilbert, Osmond Tearle, Harry Edwards, Gerald Eyre, Rose Coghlan, Madame Ponisi, and the other members of the company came upon the stage, they were greeted like old friends. The new leader of the orchestra, H. Brode, who succeeds Tom Baker, whom he used to assist, was also cheered. The amount of money in the house on the first night was nearly $10,000.

* * *

Fanny Davenport played Lady Teazle last Friday night to a most enthusiastic audience. It was a pleasing change of character from the morbid Camille to the healthy strength of the most striking female part of the old comedies that are still retained on the stage, and the spectators thoroughly appreciated and enjoyed it. Miss Davenport is the best exponent of Lady Teazle we have seen, in many respects. In going to Joseph Surface's house she consents without any idea of wrongdoing, and clothing the character in this ingenuousness she surrounds the incidents with infinitely greater interest than the actresses who adhere to the old conception, which robs Lady Teazle of much of the innocence and piety she is credited with possessing. The dresses worn by Miss Davenport are exquisite, although they by no means detract from the legitimate attractions of their wearer. Charles Fisher is unrivalled, even by John Gilbert, in Sir Peter Teazle, and of course he delighted everybody. George Clarke added to the capital ensemble by an admirable performance of Charles, and George Darrell, the Australian actor, made a good impression as Joseph. The rest of the company, especially the two Harrys, Pearson and Hawk, as Sir Oliver and Crabtree, were well placed. The piece was pretty well mounted.

* * *

Tuesday night Miss Davenport gave her very well known performance of Rosalind. This is a part in which we liked the star least of any in her repertoire, because neither she is fitted to it, nor is it suited to her. However, like everything this conscientious, admirable artiste essays, the bold maid of Ardenne is treated discriminatingly and carefully, and appears to have gained a very high position in the eyes of Miss Davenport's myriads of admirers, who were present Tuesday in full force. The company rendered good service, and while the cast of Wallack's revival last season is not likely to fade by comparison, yet the charming comedy was very well played indeed. Charles Fisher's Adam, Harry Hawk's Touchstone, May Davenport's Celia and George Clarke's Orlando were all excellent. Osmond Tearle is not mature enough to grapple with the mellow philosophy of Jaques, and his speeches went for naught. To-night (Thursday) Leah will be acted, and Friday, for Miss Davenport's benefit, Lionette, the Princess of Bagdad will be done for the first time. This is Hart Jackson's translation of Dumas' play. This engagement has been a very profitable one. Next Monday the Comley-Barton company come back with Mme. Favart.

* * *

Mary Anderson began her fourth annual New York engagement at Booth's Theatre on Monday night, in Romeo and Juliet, before a large audience, at popular prices, who received her cordially and applauded her heartily. This is the first time that Miss Anderson has played in New York at popular prices—$1 for an orcaestra seat—and the inference is that, deserting the fashionables, she now aims to please the great body of the public. Her Juliet is too familiar to our readers to require criticism. She is as tall and statuesque as ever; she seemed to us thinner, and her rendering of the part is the same as when she first appeared in it at the Fifth Avenue. Of course, the blundering reporter of the *Star* says that this is the first time she has ever played Juliet in New York. That shows how much he knows about the profession. The scenery, on Monday, was unusually good for Booth's; but the balcony was placed too high to permit Miss Anderson to speak from it gracefully. The cast, without presenting any very strong names, was correct and efficient. J. B. Studley made an excellent Mercutio of the good old school, and was warmly welcomed by the audience, among whom he was evidently a favorite. William Harris was a very good Romeo, and made a favorable impression in spite of the extreme height of the star to whom he vowed his love. R. L. Downing was Friar Lawrence; J. G. McDonald, Tybalt; T. L. Coleman, Paris; Joseph Anderson (Mary's young and equally tall brother) Benvolio; F. Currier doubled Peter and the Apothecary cleverly; Mrs. A. Pennoyer played the nurse; Mary Bowen, Lady Capulet, and Grace Logan, Balthazar. Romeo and Juliet will be repeated until Saturday, when Pygmalion and Galatea is announced for the matinee, with Miss Anderson as Galatea, for the first time in New York, and The Hunchback for the evening, with Miss Anderson as Julia.

* * *

Considerable comment has been occasioned by the fact that Mary Anderson's engagement at Booth's will be immediately followed by her appearance at the Grand Opera House, only two blocks further westward. It is argued that either her Booth's engagement will kill that at the Opera House, or vice versa. Miss Anderson's route is carefully constructed by her father-in-law Dr. Hamilton Griffin, who, abandoning his Louisville practice, now devotes all his energies of mind and body to the management of Miss Anderson's business. To his intricate and abstruse calculations is due the fact that Miss Anderson's New York engagements follow each other so closely, instead of having an interval of a few months between. But while his critics were finding fault with the burly and philosophical doctar, he kept his eagle eye firmly fixed upon Joe Emmet, and finds ample comfort and gratification in the record that Mr. Emmet, after playing as grand an engagement at the Grand Opera House as the peculiar management of that place would permit, went to Haverly's, in Fourteenth street, and played a still greater engagement; went from there to Haverly's Niblo's Garden, and overcrowded that large theatre on Monday night, and will pass from thence over to the Windsor. While Miss Anderson's sole ambition is said to be to elevate her art, that of Dr. Griffin, like Emmet's, is to make money, and he lays out his route accordingly. Never was Niblo's more crowded than on Monday night; never did Joe Emmet play and sing better. The encores were so frequent and imperative that at last Mr. Emmet had to make a speech, begging the audience to desist or the performance would not be over before the next morning. Emmet can play only this week at Niblo's Next week the season of Union Square successes begins with the revival of The Danicheffs, which is being performed at the Grand Opera House by way of rehearsal. The cast will include James O'Neil as Ossip; Walden Ramsey as Vladimir; Owen Fawcett as Paul; Maud Granger as Anna; Ida Vernon as the Princess; Ida Jeffries as the Baroness, and Mrs. Farren as the Countess. Mr. Emmet, as we have said, goes next week to the Windsor, where Tony Denier's Humpty Dumpty troupe is playing this week, to holiday business and distributing $500 worth of toys to the children at the matinees. In the eagerness of the *Herald* to overpuff Wallack's the Niblo's advertisement was omitted from its columns last Tuesday, and Haverly ought to bring a suit for damages.

* * *

Sam Hague's British Minstrels made their New York debut at the Casino, on Monday, in a negro entertainment without end men, interlocutor, jokes or dialogue. Their peculiar accent, their clog dancing and their part singing show those minstrels to be only Englishmen with blackened faces; they do not attempt to imitate our Africaus at all. Why, then, should they take the trouble to black up? A Hague minstrel with a white face would sing as sweetly. The Casino was not crowded; but the audience were very much pleased, and the business will steadily increase during the stay of this troupe. The first part of the entertainment is a concert by seventeen vocalists, with some admirable singing of old and new songs. The second part is a variety show, with acrobatic dances; a stump oration; a ventriloquist and cloggers. The third part is a comic sketch called The Major, the title of which infringes upon Harrigan's copyright. But Harrigan has no reason to complain. Neither have the San Francisco Minstrels, whose house was overcrowded on Monday and during the week, and whose burlesque of Patience is rendered more popular than ever by the arrival of Oscar Wilde.

* * *

The theatres at which no changes are to be noted now nor expected for some time are the Union Square, where Lights o' London is still turning money away, the Madison Square, where lovely Esmeralda draws larger houses than ever, under Dan Frohman's able management; and the Standard, where Patience still has her perfect work. Manager Palmer has not at all weakened Lights o' London by sending part of his company to other theatres. The parts are so arranged that actors can appear elsewhere while doing their full duty at the Union Square. The revival of The New Magdalen for the Clara Morris matinees was postponed from Tuesday to Thursday, too late for criticism in this issue of THE MIRROR. The cast will include Miss Morris, Eleanor Carey, Virginia Buchanan, James O'Neil, Walden Ramsey, John Parselle, Owen Fawcett, H. W. Montgomery, and Lysander Thompson. The business of Patience has been greater than ever since the one hundredth performance was celebrated last Thursday. Like everybody else who has heard the opera here and in London, it is understood that Oscar Wilde prefers the New York representation; and he, as the original of Bunthorne, ought to be a judge.

* * *

The theatres at which the last nights of the present attractions are announcec are the Theatre Comique, where Messrs. Harrigan and Hart will disband The Major after Saturday, and produce Squatter Sovereignty next Monday, with new scenes and effects, and Haverly's Fourteenth street house, where the engagement of Mr. and Mrs. Chanfrau ends with this week, and the Tourists in a Pullman Palace Car will return to the scene of their former triumphs next Monday. Mother-in law, at the Park, the most remarkably advertised play of the century, will run another week, in order to complete the preparations for The Colonel, in which Lester Wallack will make his first appearance at a Broadway house outside of his own theatre. It will be amusng to see Mr. Wallack impersonating a Yankee, since he is usually more English than the English. The Colonel is the play which the Queen of England broke through her rigorous rule in order to see performed by a travelling company in one of her Highland stables. It is simply a rewriting by Burnand of the old Serious Family, with æstheticism instead of religious fanaticism as the object to be satarized.

* * *

Tony Pastor has withdrawn from the Academy of Music to his own cosy theatre, leaving the Academy to Rossi, who will appear there on Tuesday, the 17th inst., in King Lear, and will produce Edmund Kean, by Dumas, during his engagement. At Tony's own house he presents a varied entertainment, comprising the roaring farce, A Manager's Trials, with Kruger as the tragedian; the Irwin Sisters; Lester and Allen; the Girard and the Western Brothers, and a host of variety talent, including Tony himself, whose songs are always worth double the price of admission.

The Musical Mirror.

The performance of Handel's grand oratorio, The Messiah, given by the Oratorio Society, under the direction of Dr. Damrosch, was a very unequal one. An evidence of scant rehearsal pervaded the whole proceedings of the evening, and a very, to say the least of it, fanciful rendering of many of the numbers rather astonished those who were accustomed to hear them given after the time-honored traditions handed down in England since the era of the composer. In the first place, the Fugue of the overture was taken exactly twice too slow, thereby losing all its effect, and being simply draggy and lugubrious. The great tenor solo, "Every Valley," was taken much too fast, and the unfortunate vocalist was forced to gallop after the band as best he might. The said vocalist has a good tenor voice, albeit somewhat hard and nasal, but is by no means equal to the requirements of such music as The Messiah. The soprano, Miss Simms, has a very pleasant voice, and sings fairly; she also, however, was sadly overweighted by such exacting airs as "I know that my Redeemer liveth;" still she did very prettily. Miss Drasdil, the contralto, sang "He shall feed His flock" exquisitely, and "He was despised" tolerably, but was so hurried by the conductor in "Oh, Thou that tillest," that she could scarcely get her breath; in fact, the whole of this beautiful solo was ruined by the utterly absurd tempo in which it pleased Dr. Damrosch to play it. Mr. Remmertz sang very coarsely as usual, and it was somewhat funny to hear the words pronounced thus: "Yed once a leedle vile unt I vill zhage de eard." It put us too much in mind of the German comique as exponed at Tony Pastor's to be quite appropriate in a great oratorio. Surely there must be an English or American bass singer to be got who can sing at least as well as Mr. Remmertz, and who can give us the sacred words without burlesquing them to the confines of risibility? The choruses were well sung, and it was interesting to note the composition of the different sections, or the nationality. For example: the sopranos showed an almost equal mixture of American, English and German singers, and the American, English and German accents were triunely apparent in that department. The contraltos had a universal Irish brogue, the few Americans or Germans among them being completely overpowered by the Celtic preponderating element. The tenors were nearly all English or German, and the Bassos were German and American, and sang as such; nevertheless, the choral department was, as we have before said, very creditable to the society. With all respect for Dr. Damrosch's talent, which is undoubtedly great, and for his zeal, which is indomitable, he does not seem to understand the "Messiah," neither as regards the time in which the music should be taken, nor the inner meaning of the said music; neither has he tact in his selection of singers to interpret the music. The band was very wavering in its accompaniments. We were pleased to note that the entire audience stood up in homage to that greatest of musical triumphs, "The Hallelujah Chorus," with which supreme attainment of perfect sound the oratorio should, by rights, end, seeing that after it all else must, of necessity seem "flat stale and unprofitable," as all anticlimaxes do.

* * *

The concert given at the Metropolitan Casino on Sunday night last gave Mlle. Carline Ziess an opportunity of re-enforcing the pronounced success she made at the Arion Society's concert and the benefit concert of the late Rudolf Bial's family. Mlle. Zeiss is undoubtedly the most finished artist as a mezzo-soprano and contralto singer we have amongst us; her voice is pure, powerful and fresh, and her style of singing in the very best school of vocalization. Both her songs, viz.: the aria from Les Dragons De Villars, Il Maimy, and the Tyrolean from Betz were rapturously encored. Mlle. Zeiss has secured for herself a leading position among contraltos of the present day. Sig. Montegriffo sang in the usual verdi esque manner that exquisite wail of Donizetti's "Un a Furtiva Sagrima," and made it sound more like the pineing of a young elephant for its dam than the lament of a desolate lover. Sig. Lencioni did very well in his bouffo aria, and the band, under Harry Widmer, played extremely well, notably in the Chunbini overture, the pretty Gavotte by Lyster, and the Chinese Serenade. Miss Berger played a cornet solo exquisitely. There is no manner of doubt that this lady is by far the best female cornet player that ever blew sweet music out of "sounding brass." Her execution is equal to that of the greatest masters of the instrument, and her tone is wonderful for a woman.

London Chat and Gossip.

LONDON, Dec. 16.

There was a flutter of anxious excitement among Metropolitan play-goers yesterday afternoon, to see Mrs. Langtry make her *debut* at the Haymarket Theatre as Mrs. Hardcastle in She Stoops to Conquer. All the lower divisions of the theatre were bought up before an official announcement of the performance was issued to the general public, and at the last moment as much as $20 and $25 was freely given for a stall. As I entered the theatre I was offered £2 for the two seats, which, by good fortune I had secured, in the second aisle, but having made up my mind to see the Jersey Lily make her debut, I gallantly rejected this liberal premium on my tickets. The crowd was so great outside the theatre that I had to fight my way upstairs, and when I got there I found one of the most aristocratic and brilliant audiences that perhaps ever assembled in the Haymarket. The Prince and Princess of Wales occupied one of the stage boxes, the Duchess of Manchester, Lady Roseberry and a group of the rich Rothschilds family occupied the opposite box. Lord and Lady Londesborough and Lord Henry Somerset occupied an upper box, and half of the peerage were dotted about in the stalls and balcony circle. Here and there were journalists, authors, actors and artists—Tennyson, Millais, Oscar Wilde, G. A. Sala, Burnand of *Punch*, Alma Tadema, Theodore Martin, young Shirley Brooks, Walter MasKay, George Plant, the editor of *Society*, and dozens of well known and popular people. It was indeed a notable and representative assembly. Up to the entrance of Mrs. Langtry the comedy was listened to with languid attention, but when the *debutante* appeared in a rich brocade of apple blossom design, with its tasteful combination of golden brown and amber, a storm of applause was heard that gave assurance that a right hearty ringing welcome had gone forth, and then the vast audience gave the exponents of the comedy its best and closest attention. Without entering into the details of each act, I may tell you that Mrs. Langtry acquitted herself most creditably. She seemed wonderfully self possessed, considering the occasion and the critical character of the audience, exhibited only now and then slight evidences of nervousness, and her voice throughout was clear, bright and sympathetic.

The part of Mrs. Hardcastle resolves itself into three scenes—one with her father, in elaborate attire: the second in more simple garb, when the astonished lady endeavors to win young Marlow from his bashfulness; the third as the barmaid, where the woman of refinement and humor has to accept the advances of her impetuous lover. I agree with Clement Scott, of the *Telegraph*, that in all these scenes there was intelligence and aptitude, a power of facial expression that is a rare physical gift, and a winning charm which had its fascination over those most disposed to detect the inexperience of the aspirant for dramatic honors and distinction, but of all I am inclined to prefer the first scene as the best under the circumstances. Having several times met Mrs. Langtry in society, and appreciating her charm and elegance of manner, I am clearly of the opinion that she is far prettier in a salon or a private box than before the footlights, and by some mischance, (I fancy in her make-up) her brilliant complexion did not tell on the stage. She seemed too pale, and had a slightly ashen aspect. At any rate anyone seeing her for the first time, would not have been tremendously impressed with her beauty. I saw several ladies among the audience, by the way, who in point of good looks would have left Mrs. Langtry quite in the shade. Notably a certain lady who resides in Greene street, Mayfair, whose name I must not print, as she does not come before the public either as an actress or a "sensation beauty," though she might have taken high rank in either respect. One of the great art critics in coming out of the theatre, remarked that Mrs. Langtry's beauty was "just on the turn," and there is a *soupcon* of truth in the observation. Three years of incessant junketting and hacking it hard in the night air of social life is beginning to make its devastating mark on the features of the "Jersey Lily," and the captivating face has lost a trifle of its freshness. Still, if Mrs. Langtry permanently adopts the stage, she will, for a couple of years, be a "bright, particular star," for has not all the world heard of her, and is curiosity not the lever that moves the amusement-seeking world? The Royal General Theatrical Fund will benefit to the tune of £500 by Mrs. Langtry's appearance, and if she consents to repeat the performance another £500 will be quickly forthcoming.

W. S. Gilbert's Foggarty's Fairy, produced last night at the Criterion Theatre, shows in its plot decidedly more fog than fairy. Mr. Gilbert's central idea, that of the unwisdom of seeking fairy aid in the entanglements of life, is clear enough, but the manner in which he has worked it out by his specially patented dramatic philosophy would give a headache to even a graven image. Charming snatches of Gilbertian humor, quaint conceits and amusing verbal oddities are to be found throug out the extravaganza. The idea of introducing a kind of celestial good angel into a comedy of modern life, too, is not without point. The disaster which results, however, is something too much like a proposition in the sixth book of Euclid to be followed by any average audience, and the undeniable coldness, not to speak of stronger marks of disfavor, which greeted the fall of the curtain on Foggarty's Fairy is somewhat suggestive of the fate of the piece. The late hour at which Foggarty's Fairy finally disappeared from the scene forbids me entering at length upon the main threads of a story which is a trifle more intricate than the Maze at Hampton Court. Sufficient to say that Charles Wyndham as Foggarty did his best to infuse life and liveliness into a series of impossible situations, that Miss Rorke made an interesting young lady with two sweethearts, and that the rest of the cast played well and evenly togetner. I ought perhaps to give a word of praise to Miss Sabe's fairy, who by means of a peculiar potion enables Foggarty to erase from his life any incident which has happened, as well as all the consequences thereupon attendant, the void thus caused being filled by the other event with all the second series of consequences thereupon attendant, and which would have happened in the natural course of things had the wiped out and first transaction not taken place. This may not be very plain, and, in fact, I do not think it is as legible as walking on a wall. At the same time the statement, involved as it may seem, conveys a fairly accurate idea of the subtle puzzle which the Criterion audience last night sat unravelling with great good nature and greater patience. The last scene which happily restores the *status quo ante*, is a gem of scenic mechanism. A drawing-room and its contents instantaneously change to a morning-room, with a rapidity which, more than anything in the play, suggested fairy aid. During the latter rehearsals of this strange bizarre extravaganza, Mr. Wyndham was ill. He had to repair to Brighton to pull himself together, and Gilbert conducted the rehearsals. Gilbert anywhere (I am speaking of him personally, and not of his works, clearly understand,) is a nuisance because of his rude manners and insufferable airs, but Gilbert at rehearsal must be a rare treat. The actors dread contact with him, and are heartily glad when his pieces are launched and they see the back of him.

HOWARD PAUL.

Pen and Pencil.

They say New Year's calls are dying out. Perhaps they are, but there is no doubt about it. they ought to. Talk about John B. Gough, Murphy and Father Mathews T. A. B.! Why, there's a bigger temperance lesson to be learned from a day spent in making New Year's visits than all these put together can teach you in a life-time Pencil and I got ourselves up in faultless fashion Monday morning. Our chokers were as white as the driven snow, our coats fitted like the traditional "paper on the vall," and with spruce overcoats and shiny hats, even the landlady of our attic was forced to admit that we could match Solomon in all his glory, and give him points besides. (On the strength of which expression of approval we got an extension of one of our last year's notes, which had already gone through the renewing process as many times as Lester Wallack's moustache). Thus arrayed in purple and fine linen, we proceeded at 11 A. M. on our round of friendly visits. With the remembrance of many acts of kindness and courtesy received, we first called, of course, on that Chesterfieldian ex-Fulton Market butcher, the manager of Duff's Theatre. The hopeful, lumpy-headed offspring of the Hon. Duffer sat paring his finger nails (his usual occupation) in the box-office, and after waiting ten minutes, he answered a question regarding the whereabouts of his natty papa by a graceful curve of his fat hand in the direction of the Gilsey House bar, and again resumed operations on his nails. (He will be a pretty good manicure by the time his pudgy frame grows more mature, and he toddles out into the world from the confines of his daddy's "Rookery.") Standing before a big hot toddy stood the Hon. Duffer, when we came up to divide attention with the steaming potation.

"I'm looking at you," said Duffer.

We looked back at him.

"Well, here's luck!" exclaimed the Duffer.

"Same to you," I replied.

Six p. m.

"Chin-chin," continued he, growing hilarious, and poking Pencil under the ribs.

We were amazed.

"Happy New Year!" continued the old gentleman.

"I guess the Duffer is hopeless to-day," remarked Pencil under his breath, and the ex-butcher happening to turn his back (probably so we could see what a killing "fall" there was in it), we slid away, leaving the Duffer shouting with mysterious laughter, and screaming "Chin-chin!" to the phlegmatic bartender.

We crossed the way, and were ushered immediately into the presence of the Duffer's son-in-law.

"I'm delighted to see you," said this person, grasping me tightly with one hand, while he slily shoved a Fasquelle's French primer and some volumes of Cumberland's British Theatre into a waste basket. "This is an unexpected pleasure. To what unforeseen circumstance do I—"

"We come," said Pencil, "to present you with this handsomely bound copy of Chief Gicquel's report on the 'Rookery.'"

"Oh, this is very kind," exclaimed Duff's son-in-law, "kind, and thoughtful, too. I'll place it in this Salamander safe in case of accident. Do you know, I put everything I prize in that safe. There is a nice little compartment in it just big enough for me. If the theatre catches fire I shall shut myself up there. It would be awkward, though, if father-in-law should be burned up, because he alone knows the combination that opens the door. But then, (smilingly), of course he will have look out for his own safety, along with the company and the rest of the cattle. You won't stop longer, gentlemen? I'm sorry. Good day! One moment! Don't say anything to those d—— Fiskes—H. G. of THE MIRROR, or Stephen of the *Spirit*—about that nice little compartment in the Salamander, will you? Thanks. Good morning."

The next call we made at the Fifth Avenue Theatre, where Colonel Haverly received us in his private office. He was busy. To gain time he used his phonograph, talking into it for about two minutes. Then Al. Hayman took us into a corner and ground out the following remarks:

"How are you? Happy New Year. One thousand wishes—1000, count 'em, 1000—for many returns of this festive day. My hands are full. With the right I am signing a lease for a chain of theatres from Hong Kong to Pekin; with the left I am arranging the route for my grand show in five tents, giving simultaneous performances of (1) Macbeth by Robson and Crane, (2) Our Boarding House by Henry Irving and Edwin Booth, (3) a lecture on Pathology by Dr. Charles B. Bishop, (4) an oratorio by the Mastodons, and (5) a female minstrel show led by Patti. I am going to open a Dime Museum next week in Trinity Church, and will exhibit H. R. H. the Prince of Wales, Al. Hayman, Guiteau and Corkhill, together with thousand of other curiosities. Happy New Year, once more." Next we visited the Criterion, where we found Cazauran "Esq." in his customary attitude expatiating

Seven p. m.

upon French philosophy to John Mathews and "Dorcas." We were received with enthusiasm.

"Pleasant day, Caz!" remarked Pencil.

"It looks pleasant, but you must not believe what you see."

"The sun is shining."

"That makes no difference. He shines all the time, only clouds, which are composed of vapor or moisture taken up from the earth, sometimes intervene. The sun shines all the time."

"So it does," said Pencil.

"How do you know?"

"Well, you've said so."

"That is no evidence."

"True enough."

We left Cazauran, "Esq.," talking physics to "Dorcas," who looked as if she would get the mange in about five minutes, and rang the bell of the house where Catherine Lewis lives when she isn't dancing a *farandole*. Miss Lewis came into the parlor, followed by a man-servant. "My husband, Mr. Arrffwweddssonn," said she introducing this individual. We were, of course, "charmed," "delighted," etc., and forgot all about our first conclusion regarding his position in the prima donna's household.

"Gentleman, you've called just in time. Won't you have a glass of elderberry cordial? I seldom indulge except on these joyous occasions," said Olivette, with a smile.

We took the elderberry, which laid uneasy on several previous potations of grape and corn juice, and clinked glasses with Madame.

"Gentlemen, I am getting up a little benefit, or rather my friends have offered me a testimonial. It will take place at the new

Nine p. m.

Opera House, April 1, 1886. The house is nearly all sold. My sister Jeffreys and I will get up another reconciliation for this occasion—the last, I promise the public on my honor. Gentlemen, you'll take a few seats, won't you please? Tootsy, run upstairs and bring down some tickets, there's a darling." Miss Lewis then followed Tootsy out, and Pencil and I made our escape.

Madame Dolaro was discovered in Twenty-third street, a look of anxiety on her handsome countenance, and a bottle of Mrs. Winslow's Soothing Syrup in her hand.

"S s s-sh!" she whispered. "Speak low. My youngest ate too many chocolate caramels Christmas, and I'm bringing her around. How are you any way?"

"Very happy and very thirsty," replied

Eleven p. m.

Pencil, scarcely waiting for an invitation to pour out a tremendous draught of Cognac from a cut-glass decanter on the buffet.

"Since my story appeared in the CHRISTMAS MIRROR," said Madame, in a low tone of voice, "I've received telegrams from Appleton, Osgood, Peterson, Norman Munro, and the editor of the *Christian at Work*, begging me to accept any terms I might desire to contribute solely for each one. The *Christian at Work* offer certainly was a great inducement, but I preferred to be independent, and besides THE MIRROR shall always have the first claim upon my services. I am writing a serial novel for it now. It will be called 'Six Months with a Burlesque Troupe; or What I Know About M. B. Leavitt.' Taking title, is it not?"

"Very," I answered.

"When that is finished I shall begin an essay on the folly of New York youth. This effort will be entitled: 'Ethics of the Crutch and Toothpick.' Rarher good, too, I think. I am sorry I cannot detain you longer, Mr. Pen—but don't you think Mr. Pencil needs to inhale some fresh air?"

I agreed with Madame perfectly, and led my unhappy partner fondly away.

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It was night. Never mind the details. Let darkness conceal the event that took place in Madison Park.

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Union Square was not dark, owing to the electric light, but I shall not reveal what happened there. Enough that I was doing my best to get Pencil home, and rescue him from the arms of an Hiberman officer, where he had flung himself without my consent. This was effected at a net loss of $5.00 to my pocket.

* * * * * *

Home at last.

"Whazzer mazzer?" inquired Pencil, as I fumbled for the keyhole with my latch-key. "Les have—hic—s'more callsh. I—like it. Wish New Year's comes ev'ry—day in calensher. I love sher whole—hic—world! Done you ferzet it. I own Noo York! I'm sher King of Noo York! I'm the Khan of Noo Shjersby! I'm the Czhar Union Shquare! Don't ferzet that eisher. Whoop? Hooray! Big injun! Hi! Look out! Whang!" And Pencil shot through the open door like a race-horse struck by blind staggers and collapsed in a heap at the foot of the stairs. With considerable difficulty I removed him (not "removed" in the Guiteau sense, although if the "inspiration" had been a little stronger I might have done so at the top of the third flight) unconscious to his room, and tucked him up in his little bed, to dream of mauve kangaroos, green rhinoceri, red snakes, and the many other fanciful objects that inhabit the majority of men's brains on New Year's night.

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Next morning Pencil quite agreed with me, as I tried to strap his head down to its normal dimensions, that New Year's calling is played out, and the custom ought to be abolished.

PEN.

—The coming production of Œdipus Tyrannus has again directed attention to Sophocles, the author of the work. He certainly was an enterprising citizen. Until he asserted his originality as a playwright in Athens the size of the companies never got beyond two people. Never did more than this number appear at one time on the stage, and one actor would enact innumerable roles by simply changing his mask. This arrangement did not suit old Sophocles. He had the volcanic genius of a mastodonic age seething in his colossal brain, and in a moment of aggressive ambition he boldly launched four characters simultaneously on the stage in the Œdipus Tyrannus. The antique property man was amazed, but the public was delighted. Of course no masks will be employed in its production at Booth's and in Boston, as over one hundred people will be in the cast, and no "doubles" are necessary.

Mlle. Zeiss.

Mlle. Carolina Zeiss, the subject of our front page cut, was born in Brussels, and received her instruction at the conservatoire of that city. Accompanying her father, Charles Zeiss, to London, she was put under the care of Manuel Garcia, the greatest of living *maestri*. She made her debut at the Salle Ventadom, Paris, then the home of Italian opera, as Azucena, in Il Trovatore, and secured an instant success. After living three years in Paris, the provincial town, Mlle. Zeiss accepted an offer from Sig. Calahese, the impresario of the opera at New Orleans, in which most musical of cities she made a great hit as Norma, Lucia and other grand opera parts. A lingering illness, however, compelled her retirement in the height of her popularity, and Mlle. Zeiss is now, having perfectly recovered, continuing the triumph she so worthily won.

The Giddy Gusher

ON DRUGS.

What is the matter with female women? The gusher's bonnet rides on rampant hairs as she hears, sees, and generally takes in the awful state of things. Here comes a manager from the Western wilds, and we begin to talk of the season, and this is the way his story runs:

"I've had a wicked old time of it. At South Bend (suggestive name) I had to ship my first old woman. She was plum full two-thirds of the time, and the one-third was always the evening we had some high performances. Then you know Miss ——. She was such a pretty woman. You'd hardly know her. There's a sudden pudginess overtaken her countenance. She actually looks bleary. All on account of tipple."

An hour after I hear another manager bewailing his fate:

"I have to send out an under study with Miss —— once a week, since she goes on a tear. And there we are. She generally gets scratched and banged up so she is unpresentable for two nights."

"How is that accomplished?"

"Oh, acting round her room, and tumbling over tables and chairs. In the dead of night, out here in Pennsylvania, at the hotel, everybody was wakened by a terrific tumult in the room she occupied. A rush was made to save her from a band of Cherokee Indians that must be scalping her. No. There she sat, a half empty bottle of Old Tom gin beside her, a small dressing-glass set up before her, practicing screams. She was biling drunk."

I remember well when a very popular "old woman" (at present on the stage) played at Barnum's the mother in The Drunkard. It was the day after New Years, and in those times the custom of ladies' calls was very generally kept up. The drunkard's mother had been out all the afternoon seeing friends. She was in an unusual state of hilarity when the curtain rose on the temperance drama Clarke and Phineas were then edifying New York with. The son is going out, the mother washing at a tub, and the old lady gives the lad some good advice. On this particular occasion Louisa said. "My son, be (hic) ware th' tosticating cup," gave a wild lurch, and went head first into her tub. "Phew!" went the prompter, closed in the flats, and the great temperance lecturess brought her efforts for the evening to an inglorious end.

Poor, dear girl, how she lamented and cried at misfortune, which had induced her to take a thimble full of hot Scotch on top of a glass of wine.

You should see the way the distillery works just now, and just here let me say that the appetite for strong drink and the craze for other and more demoralizing agents is not confined to theatrical women.

A very stiff member of the "hot tongs" of society happened to be in a theatre with me a year or two ago, and her remarkable conversation imbued me with the idea that she had had a big go in for some sort of strong water.

"We were at Wallack's last night," she said, with a far away gaze in her dull eyes, "and were wishing for you. It was very nice at Wallack's where we were, and we, both of us, wished you were there at Wallack's where we were last night, and wishing you were there because it was so nice at Wallack's where we were last night wishing for you."

Not a month after that, the poor woman's husband was going on about his wife's habit of taking chloral. Then a mutual friend undertook the work of reformation. He was a married man, and his astute wife thought it was a very interesting piece of news when her Ichabod told her that "on his account Madame —— was resolved to abandon the pernicious drug." Women do love to hear of sacrifices, or changes of habit, wrought by the influence of their benevolent spouses.

Then ensued a season of tranquil triumph on the part of the he missionary, when all of a sudden the chloral-taking lady's husband came to the fore again, this time with a greater trouble. Madame had been ill, a doctor had been called, and the physician diagnosed the case, and reported to the reformed woman's husband that the lady had become addicted to the use of morphia, and was just pulling through an opium debauch. We have all heard of the man who ate a garlic to get rid of the smell of an onion. Now, here was the case precisely, and the missionary hasn't been cot-porturing round among his friends' wives since that disastrous culmination.

The wife of a well known and very wealthy man has been a sort of mystery to me for a long while. We have been on terms of intimacy for years, and when the Gusher took forty drops for the same delicate organ that Timothy did, the medical man's spouse reproached her; but that there was something abnormal in the old girl's diet the Gusher felt sure, and so she was very little astonished, when during a fit of sickness, the doctor's wife besought her to go "buy a half-dozen McMun's elixir of opium," her supply being exhausted, and her nervous condition in a frightful state in consequence.

Five respectable ladies not five blocks from the office of this paper, in a well known hotel, meet almost every day in the room of one or the other to smoke opium. They took the Gusher lately as a great favor into the splendid secret. They don't go to an "*opium joint*" to "*hit the pipe*," but they have five complete kits, and when their husbands are taking their afternoon series of drinks (they call it transacting business) down town, their wifes up town are bedrugging their intellects and deadening their senses by the infernal habit of opium smoking.

Another acquaintance the Gusher has (she's one of five hundred) makes her toilet for the evening, and just before she puts her dress on she carefully fills a little gold-pointed syringe with a solution of opium, and taking up a piece of her poor old leg, inserts the point of the instrument and injects beneath the skin the accursed poison. Her legs look like huckleberry puddings from the countless applications. In a few minutes it takes effect, and in a semi conscious state she spends the rest of the evening.

Whatever are the women coming to? What, with hyperdermics, pipes and whisky, a woman in a normal condition is quite a phenomenon. And the woman who shrinks at the awful imputation the Gusher points above, has a nice prescription given by dear Dr. Druggem, which goes every two days to be renewed, and which is necessary for delicate health. It's chloral nine times out of ten, and the tenth time it's some member of the opium family—morphia or laudanum. And so they go. And what is to come of it? That's what puzzles

THE GIDDY GUSHER.

Press Praises.

[Chicago Inter Ocean.]

The Christmas number of the NEW YORK MIRROR is a very excellent paper. The paper shows greater enterprise than any of its contemporaries in an endeavor to delight its patrons, just as it shows greater cleanliness than most of them. We are glad to know it has made a successful fight for precedence. The number before us contains, besides the usual matter, a number of stories, sketches, and poems that will be read with interest. There is an excellent supplement in the beautiful lithograph of Miss Margaret Mather, finished in gold.

[Boston Times.]

THE NEW YORK MIRROR'S Christmas and New Year's numbers were very beautiful, especially the former, which was enhanced in value by original stories by play actors and others, and a marvelously well executed portrait of Margaret Mather.

[Baltimore American.]

The Christmas number of the NEW YORK MIRROR is gorgeous in blue cover and full of interesting reading matter. A handsome colored picture of the new tragic star, Margaret Mather, is given with it.

[Batavia (N. Y.) Daily News.]

The Christmas number of THE NEW YORK MIRROR is the handsomest theatrical annual ever published in this country. It is profusely illustrated by Kalulu, "Pencil" and other artists of celebrity, printed upon tinted paper, and with each number is given away a handsome chromo lithograph, in nine colors. It is filled with excellent reading matter from some of the leading actors and actresses, dramatists, critics and journalists of the day. It can be found at Mackey's news room.

[Peoria Daily Freeman.]

The Christmas number of the NEW YORK MIRROR, the favorite dramatic paper published, has been received at this office. It is accompanied by a handsome colored supplement, portrait of Margaret Mather, which alone is a valuable present. It contains twelve pages of five columns each of valuable reading matter, of great interest to those interested in histronic or musical events, as well as many illustrations. It is a reliable reflex of the dramatic events of the times, and we heartily recommend it.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor me by sending every week advance dates, and mailing the same in time to reach me on Monday.

ALEXANDER CAUFMANN: Indianapolis, Ind., 5, 6, 7.

ANTHONY, ELLIS AND HATHAWAY CO.: Detroit, Mich., 2, week; Jackson, 9; Adrian, 10; Ann Arbor, 11; Ypsilanti, 12; Toledo, O., 13, 14.

ANTHONY AND ELLIS' UNCLE TOM: Denver, Col., 2, week.

ACME OPERA CO.: Wichita, Kan., 5; Topeka, 6; Leavenworth, 7; Lincoln, Neb., 16.

ANNIE PIXLEY: Brooklyn, 2, week.

ADA GRAY: Omaha, Neb., 5, 6, 7; Cincinnati, O., 9, week.

B. MCAULEY COMPANY: Pottsville, Pa., 5; Shamokin, 6; Harrisburg, 7; Reading, 9; Easton, 10; Bethlehem, 11; Columbia, 12; York, 13; Lancaster, 14; Amsterdam, 16; Utica, 17.

B., W., P. AND W.'S MINSTRELS: Amsterdam, N. Y., 5; Saratoga, 6; Schenectady, 7; Troy, 9; Albany, 10.

BAKER AND FARRON: Dayton, O., 5; Indianapolis, Ind., 6, 7; St. Louis, Mo., 8, week.

BUFFALO BILL: Brooklyn, N. Y., 9, week; New York City, 16, week; Oil City, Pa., 23; Jamestown, N. Y., 24; Bradford, Pa., 25, 26; Erie, 27; Youngstown, O., 28; Akron, 30; Zanesville, 31.

BOSTON IDEAL OPERA CO.: Pittsburg, 2, week; Baltimore, 9, week; Washington, D. C., 16, week; Philadelphia, Pa., 23, week; New York, 30, two weeks.

BOSTON IDEAL UNCLE TOM: Monticello, Ia., 5; Animosa, 6; Cedar Rapids, 7.

BARTLEY CAMPBELL'S MY GERALDINE: Battle Creek, Mich., 5; Jackson, 6; Adrian, 7, close season.

COLLIER'S BANKER'S DAUGHTER: St. Louis, 1, two weeks.

COLLIER'S BANKER'S DAUGHTER CO., No. 2: Franklin, Ind., 5; Seymour, 6; Shelbyville, 7; Columbus, 9; Madison, 10; Aurora, 11; Hamilton, O., 12; Connersville, Ind., 13; Rushville, 14.

CARTLAND-MURRAY CO.: St. Joseph, Miss., 2, week; Lincoln, Neb., 9, week; Nebraska City, 16, week; Council Bluffs, Ia., 23, week; Des Moines, 30, week.

DION BOUCICAULT COMB.: Boston, Mass., 2, week.

EDWIN BOOTH: Newark, N. J., 5; Easton, Pa., 6; Louisville, Ky., 16, 17, 18.

EMMA ABBOTT ENGLISH OPERA: Louisville, Ky., 9, week.

ERIC BAYLEY'S COLONEL CO.: Lancaster, Pa., 5; Reading, 6, 7; New York city, 7, eight weeks.

EMILIE MELVILLE OPERA CO.: Cleveland, O., 2, week; Buffalo, N. Y., 16, 17, 18; Rochester, 19, 20, 21; Albany, 23, week; Brooklyn, 30, week; Philadelphia, Pa., Feb. 6, week; New York city, 13, two weeks.

EDWIN CLIFFORD DRAMATIC CO.: Atlantic, Ia., 6, 7, 8; Council Bluffs, 10, week; Omaha, Neb., 17, week; Lincoln, 23, week.

FLORENCE HERBERT: Omaha, Neb., 3, week.

FRANK MAYO: Selma, Ala., 5; Montgomery, 6, 7; New Orleans, La., 8, week; Mobile, Ala., 16, 17, 18; Pensacola, Fla., 19, 20; Montgomery, Ala., 21; Atlanta, Ga., 23, 24; Macon, 25; Savannah, 26, 27, 28.

FORBES' DRAMATIC CO.: Albia, Ia., 5; Creston, 6, 7; Red Oak, 10, 11.

FREDERICK WARDE: Greensboro, N. C., 5; Raleigh, 6, 7.

FANNY DAVENPORT: New York City, 2 week.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Washington, D. C., 2, week; Philadelphia, Pa., 9, week; Boston, Mass., 16, week.

GENEVIEVE WARD: Augusta, Ga., 5; Savannah, 6, 7.

GRINNELL MY WIFE COMB.: Cincinnati, O., 2, week.

HILL'S JOSHUA WHITCOMB: Washington, D. C., 2 week; Baltimore, Md., 9, week; Trenton, N. J., 16; Patterson, 17; New Brunswick, 18; Jersey City, 19, 20, 21; Boston, Mass., 23, three weeks.

HERMANN: Toronto, Can., 5, 6, 6; Montreal, 9, week; Buffalo, N. Y., 16, 17, 18; Cleveland, O., 19, 20, 21; Detroit, Mich., 23, week.

HARRISON'S PHOTOS: Kenton, O., 5; Bellfontaine, 6; Sidney, 7; Piqua, 9; Dayton, 10.

HOLY-HARDIE COMB.: Louisville, Ky., 1, week; Columbus, O., 9, 10; Wheeling, W. Va., 11, 12; Johnstown, Pa., 13; Baltimore, Md., 16, week; New York city, 23, week.

HILL'S DEACON CRANKETT CO.: Buffalo, N. Y., 2, week; Cleveland, O., 8, week; Pittsburg, Pa., 15, week.

HI HENRY'S PREMIUM MINSTRELS: Genesee, Ill., 5; Peru, 6.

HILL'S ALL THE RAGE: Bethlehem, Pa., 5; Allentown, 6; Trenton, N. J., 7; Paterson, 9; Newark, 10; New Brunswick, 22; Jersey City, 12, 13, 14; Stamford, Conn., 15; South Norwalk, 17; Danbury, 18; Bridgeport, 19.

HAVERLY'S EUROPEAN MINSTRELS: Chicago, Ill., 2, week.

HAVERLY'S NEW MASTODONS: Easton, Pa., 5; Trenton, N. J., 6; Williamsburg, N. Y., 9, week.

HERRN'S HEARTS OF OAK: St. Louis, 1, week; Kansas City, 9, 10.

HAGAN'S EUROPEAN MINSTRELS: New York City, 2, two weeks.

HAVERLY'S WIDOW BEDOTT: Oshkosh, Wis., 5; Watertown, 6; Janesville, 7.

HELEN BLYTHE CO.: Homer, N. Y., 5; Oswego, 6; Auburn, 7.

HOWORTH'S HIBERNICA: Danville, Ky., 5; Lebanon, 6, 7; Standford, 9; Lancaster, 10; Richmond, 11, 12.

JOHN T. RAYMOND: Memphis, Tenn., 2, week; New Orleans, La., 8, week: Meridian, Miss., 16; Selma, Ala., 17; Montgomery, 18, 19; Atlanta, Ga., 20, 21; Macon, 23; Augusta, 24; Savannah, 25; Charleston, S. C., 26, 27, 28; Wilmington, N. C., 30.

JOHN S. CLARKE: Philadelphia, 2, week; Baltimore, Md., 9, week; Norfolk and Richmond, Va., 16 to 21, week; New York, 23, eight weeks.

JEFFRIES LEWIS (Two Nights in Rome): Toledo, O., 6, 7; Cincinnati, 9, week; Brooklyn, N. Y., 16, week; Philadelphia, Pa., 23, week; Williamsburg, N. Y., 30, week.

KATHERINE ROGERS: Denver, Col., 9, week.

KIRALFY BROTHERS COMB.: Boston, 2, two weeks.

LEAVITT'S GIGANTEAN MINSTRELS: Cincinnati, 9, week.

LEAVITT'S RENTZ MINSTRELS: Leroy, N. Y., 5; Canandaigua, 6; Waterloo, 7.

LAWRENCE BARRETT: New Orleans, 2 week.

MR. AND MRS. GEORGE S. KNIGHT: Fitchburg, Mass., 5; Greenfield, 6.

MILTON NOBLES: Portage City, Wis., 5; Racine, 6; Beloit, 7.

MADISON SQUARE CO. (THE PROFESSOR): Monmouth, Ill., 5; Hannibal, Mo., 6; Jacksonville, Ill., 7; Springfield, 9; La Fayette, Ind., 10; Terre Haute, 11; Indianapolis, 12, 13.

MITCHELL'S PLEASURE PARTY: Albany, 5, 6, 7; Amsterdam, 9; Utica, 10; Oswego, 12; Rochester, 13, 14; New York city, 15, three weeks.

M. B. CURTIS' SAM'L OF POSEN COMB.: Cincinnati, O., 2, week; Pittsburg, Pa., 9, week; Philadelphia, 16, week.

MADISON SQUARE HAZEL KIRKE COMB.: Springfield, O., 9; La Fayette, Ind., 10; Terre Haute, 11; Indianapolis, 12, 13, 14

MARY ANDERSON: New York city, 2, four weeks.

MY PARTNER CO. (Aldrich and Parsloe): Akron, O., 5; Canton, 6; Sandusky, 7; Bloomington, Ill. 9; Peoria, 10; Galesburg, 11; Quincy, 12; Jacksonville, 13; Springfield, 14; St. Louis, 16, week.

MAGGIE MITCHELL: Troy, 5, 6, 7.

NICK ROBERTS' H. D.: Louisville, Ky., 2, week.

OLD SHIPMATES (Frank Mordaunt): Youngstown, O., 5; Oil City, 6; Akron, 7.

ONLY A FARMER'S DAUGHTER: Muncie, Ind., 5; Crawfordsville, 6; Greencastle, 7.

OLIVER DOUD BYRON: Pittsburg, Pa., 2, week; Newcastle, 9; Oil City, 10; Bradford, 11; Olean, N. Y., 12; Corry, Pa., 13; Youngstown, O., 16.

ROBSON AND CRANE: Washington, D. C., 2, week.

ROGERS' COMEDY COMPANY (MY SWEETHEART): Detroit, Mich., 6, 7; Toronto, Can., 9, week; Rochester, N. Y., 16, 17.

SALSBURY'S TROUBADOURS: Peoria, Ill., 5; Lafayette, Ind., 6; Ft. Wayne, 7; Brooklyn N. Y., 9, week; Philadelphia, Pa., 16, week.

SOL SMITH RUSSELL: Chicago, 2, week; So. Bend, 10; Jackson, Mich., 11; Detroit, 12, 13, 14; Toledo, O., 16; Akron, 17; Youngstown, 18; Oil City, Pa., 19; Titusville, 20.

STEELE MACKAYE CO: Cumberland, Md., 5; Newark, N. J., 6, 7.

STRAKOSH CONCERT AND OPERA CO.: Detroit, Mich., 5, 6, 7.

THE WILKINSONS: Exeter, N. H., 9; Manchester, 10; Nashua, 11; Corcord, 12, Suncook, 13; Lowell, Mass., 14.

THE JOLLITIES: Virginia City, Nev., 5, 6; Reno, 7; Eureka, 9, 10; Salt Lake City, 12, 13, 14.

TONY DENIER'S HUMPTY DUMPTY: New York city, 2, week.

WILBUR OPERA CO.: New Bedford, Mass., 4; Providence, R. I., 5, 6, 7; Boston, Mass., 9, four weeks.

WILLIE EDOUIN'S SPARKS: Philadelphia, Pa., 2, week; New York, 9, week.

BOSTON.

The Colleen Bawn possesses so many scenes of stirring interest, so many pleasing incidents, scenery, dialogue and appointments for good acting, that it never fails to draw good houses in this city. Such has been the case the past week at the Boston Museum, where Dion Boucicault has been delighting his many admirers by his masterly personation of Myles Na Coppaleen. He looks his part to the life, and his performance is a perfect treat; not alone a clever conception, but every detail is worked out with the ease of a great artiste. The innumerable touches of true art with which this personation abounds are certainly one of the cleverest of its kind, even from this gifted actor. Shiel Barry justfits Danny Mann, and is beyond a doubt one of the best deliuators of this style of part on the stage at the present time. A better Anne Chute than Anne Clarke could hardly be found. She is energetic, yet refined in style, and dresses the character beautifully. Sadie Martinot makes a charming Eily O'Connor, and invested the character with all the pathos that it demands, and never failed to command the sympathy and admiration of the audience. Fanny Morrant is the actress of all actresses to play Mrs. Cregan. She looks the part to the life, and acts throughout with the power and dignity always discernible in whatever Miss Morrant undertakes. Mr. Howarth is an effective and manly Hardress Cregan, but he has not forgotten the Grosvenor gait which clings to him in this role. J. B. Mason looked finely and acted well as Kyrle Daly. Alfred Hudson, Gus Burrows and Maurice Stafford filled the parts of Father Tom Corrigan and Creagh with fitness and proficiency. Mrs. S. R. Vincent resumed her original (in Boston) assumption of Shelah Munn, and is simply delightful. Mrs. Vincent has no equal in this line of character, and it is worth the price of admission alone to see this lady in a humorous role. When the Colleen Bawn was first produced at the Museum in 1860 Mrs. Vincent was the Shelah; William Warren, Myles Na Coppaleen; W. H. Smith, Father Tom; W. H. Whalley, Kyrle Daly; Frank Whitman, Danny Mann; Peter C. Cunningham, Corrigan (the latter four actors are dead); John Wilson, Hardress; Kate Reynolds, Eily; Mrs. Farren, Anne Chute, and Lizzie Anderson, Mrs. Cregan. The present cast is a very superior one, and the play has a most excellent stage setting, and the business is great—therefore Colleen Bawn and Dion Boucicault until further notice.

Catherine Lewis has recovered from her severe cold, and appears as Olivette at the Globe Theatre on Monday evening. Miss Lewis' Olivette suffers in comparison with her predecessors in the character, inasmuch as she is the same in all she does. Miss Lewis seen once is Miss Lewis for all time. She has a certain winning manner, and at times sings fairly, but as a leading opera bouffe singer she has many superiors. Minnie Walsh did not appear as the Countess after the first night, owing to some misunderstanding with Miss Lewis regarding the music. Miss Walsh, feeling aggrieved, retired from the company. Annie Thomas, being a substitute in the character, and who made wretched work of the whole affair. John Howson renewed his former success as the Captain. Fred Leslie made a capital Duke, the best since Harry Brown's at the Gaiety last season. The chorus is very large, and contains many pretty and shapely young ladies, but their real efforts are sometimes very thin considering the number upon the stage. Business fair. This week, Black Crook, produced with great splendor. Annie Randolph, Daisy Barnsden, G. Herman, J. B. Roberts, Welsh Edwards, Geo. R. Edeson, Mlle. De Rosa, Mlle. Barrano.

For the last four weeks the features of the Park Theatre have been attracted in large numbers by the representation of Edwin Booth. The unanimous voice of the people and press pronounce him the greatest actor of the age, and his performances have elicited elaborate criticisms of his style are careful analyses of his personations. The critics commend and the public recognized the fact that a grand artist such as scarcely appear before them, was repeating former successes in the roles of the great Shakespeare. Edwin Booth never acted better than during his past engagement, and fresh laurels have been won by our favorite tragedian. This week, Tom Keene in a round of popular characters, and familiarized by Mr. Booth.

The Tourists, in spite of the counter attractions in the city, have drawn excellent and fashionable audiences at the Gaiety. I presume the receipts have been fully as large as when the company took this city by storm two years since. The performance is much changed since then, and the improvements are for the best. Mme. Mestayer has the true metal and genius that makes actors distinguished, keen perception of the ridiculous, and a marked individuality. Mr. Mestayer is very popular here, and always receives a cordial welcome, The Daly Brothers are as great favorites as ever, and their grotesque acting was much applauded. Theresa Vaughn is a very pretty lady and a charming actress. The balance of the company all did themselves credit. This is the last week of the Tourists. Mascotte 9th, with Harry Brown and Lillie West in their original characters.

Two Nights in Rome attracted good audiences at the Windsor Theatre last week. Jeffreys Lewis did full justice to Antoine. Where opportunity presented itself, she never failed to bring out the passion of the scene and the meaning of the author by gesture and action most powerful. Miss Lewis should have remained longer in the city as her excellent performance had just become known when she has to depart, and trust to see her amongst us again, when I know a hearty welcome will be extended to her. Ellen Cummings was too mature for Evelyn, but gave a most intelligent piece of acting. W. S. Harkins looked well and acted Gerald in a dignified manner. Horace Lewis made a capital Benedetti. The others all did well. This week all litigation being settled and affairs amicably arranged, the favorite actress, Kate Claxton, will appear as Louise in The Two Orphans, supported by Charles Stevenson, Ed. Thorne, Marie Wilkins, Miss Drake, etc.

Smoke, red fire, wild horses, sanguinary villains, cut-throats and big audiences have filled the Howard to overflowing all the week. N. S. Wood as the Boy Scout did his best to depict the horrors of border life on the frontier. This week, Maffitt and Bartholomew and a large variety company.

Items: Everybody will regret to hear of Samuel Piercy's severe illness. Mr. Piercy was attacked with what was supposed to be typhoid fever, but resulted in small pox, and in consequence was taken to the small pox hospital where every care and attention has been given him.—Manager Stetson returned from New York on Saturday.—Harry Phillips is the advance agent for Tom Keene. Harry has been very warmly received by his many friends here.—Joe Polk has been in the city for several days.—Fred Eustis, late of Stanley's Evangeline company, has returned to the city.—My Mother-in Law is coming to the Globe Theatre.—Maggie Mitchell follows Tom Keene at the Park.—J. L. Howorth will play Cerry Kinchela in The Shaughraun at the Museum.—Augusta Foster, who comes with John McCullough as leading heavy lady, was for several seasons a member of the Boston Museum company, and was then known as M. Augusta Hart. Harry Langdon, who is also of the company, was formerly leading man at the Howard under the late E. L. Davenport's management.—Liberal matinees were given at the theatres on New Year's Day.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): Hazel Kirke by the Madison Square company has drawn large audiences. This play will be continued during the coming week, and will be followed by the Florences in The Mighty Dollar.

Haverly's Theatre (J. H. Haverly, manager): The Mastodon Minstrels as popular as ever have nightly filled this large house. This week Patti will appear in operatic concerts on Tuesday and Thursday evenings and at a Saturday matinee.

Grand Opera House, (J. A. Hamlin, manager): Milton Nobles appeared in Interviews and Phœnix to light business. This week Sol Smith Russell in Edgewood Folks.

Hooley's Theatre (R. M. Hooley, manager): Jarrett and Rice's Fun on the Bristol company have drawn good houses.

Central Music Hall: Emelie Melville's Opera company in Pinafore and Patience.

Olympic Theatre (Z. W. Sprague, manager): Leavitt's Specialty company, a strong organization have been well patronized. This week Smith's Double Uncle Tom company.

Academy of Music (William Emmett, manager): The Waifs of New York with Katie Howard as the star, has drawn crowded houses.

Lyceum Theatre (James S. Edwards, managers): Minnie Oscar Gray and W. T. Stephens in Swift and Sure and a strong olio. This week Dan Sully and a large variety bill.

Criterion Theatre (Charles Engle, manager): The Two Orphans has been played by the stock company to big business. This week Kate O'Neill in Cinderella.

Items: The Church Choir company, under the management of Leonard Grover, gave five performances of Pinafore at Central Music Hall this week.—The J. H. Huntley combination closed at Donaldsonville, La., last week, after an unprofitable season.—The New Year's matinee at the Grand Opera House was marked by the distribution of 3000 presents among the children in the audience.—Fanny Wood, the shapely soubrette, as the French Spy did a profitable business last week at the Halsted Street Opera House.—The first theatre in Chicago was located in the second story of a frame building in Kinzie street, west of South Water. McKenzie and Isherwood were the managers, and Thomas Jefferson, father of "Rip," was scene painter there in 1838.—The Hasenwinkle Ideals, with Tillie Stephany as the star, are in the city reorganizing. They take the road next week.—Florence Gillette, a would-be star, has cast aside ambition and gone to Manitoba to join the Brighton combination.—J. H. Haverly is in the city looking after his multifarious interests.—Henry E. Abbey has disposed of his interest in Mother-in-Law to Brooks and Dickson.—Manager Hooley has secured Mme. Rhea for her first appearance in Chicago.—On Sunday evening William Emmett delivered a farewell address from the stage, that occasion being the last of his excellent management. Dan Shelby assumed the management of the house on Monday.—About $20,000 worth of seats for Patti's concert were sold up to last Saturday evening.—During the week The Professor was here, Mr. Gillette extensively rewrote his play.—At the close of John T. Raymond's engagement the star was presented with an elegant silver service, a tribute from his company.—Jenny Yeamans has arrived in the city, and will succeed Marion Fiske a member of the Fun on the Bristol company. Miss Fiske (Mrs. Martin) will be bound by domestic ties for some time hereafter.—Manager G. W. Pike and Frank Tannehill, of the National Theatre, appear in U. T. at the Olympic this week.—Considerable comment has been made by outside parties on the financial affairs of the Emelie Melville company. The company, be it said to their credit, are loyal to their managers, and are not to be sundered by an occasional week's light business. Take it all in all, the troupe is a remarkably good one, and give a very pleasing performance.—Joe Lang will act as associate manager for Mr. Shelby at the Academy of Music.—The year 1881 has been a remarkably good one for the Chicago theatres, and will be remembered as one of the best in recent experience. There has been hardly a break in the work of the theatres during the year, and a dated list of the season's performances shows that Chicago has had a rich and varied fund of amusement.

BALTIMORE.

Holliday Street Theatre (J. W. Albaugh, manager): The World received its initial performance on Monday afternoon and the curtain went up to an audience of 2,400 people. This is one of the largest matinees known in the history of the house. Every night the theatre was crowded and people turned away. The piece ran most smoothly and satisfactory despite all its elaborate scenery and intricate mechanical effects. The raft scene is decidely the most realistic piece of stage mechanism ever seen in Baltimore. Harry Crisp is an emotional actor of good calibre and fully equal to all the requirements of the exacting part of Sir Clement Huntingford. Roland Reed made a success of the Jew, Montmorence, dressed the part to perfection, acent excellent, his acting good. Geo. Morton was forcible as the villain brother. The company, all in all, was satisfactory. The World will run another week.

Academy of Music (Samuel W. Fort, manager): Lotta's second engagement was a repetition of the immense houses and enthusiastic audience which characterized her engagement of a week or two ago. Her new comedy, Bob, was presented for the first time here. While it is by no means a great play, it serves to bring Lotta before the audience, and that is enough. The support of the company was strong. The acting of C. D. Bainbridge, C. H. Bradshaw and P. A. Anderson being especially commedable. Next week, Comley and Barton's Comic Opera company in Patience.

Ford's Opera House (John T. Ford, proprietor): Adams' Humpty Dumpty troupe drew very large houses throughout the week, giving a matinee every day. The troupe contained some people of talent, notably the Martinetti family in their grotesque groupings, the Praeger family and the Leslie Brothers, acrobats. Geo. H. Adams was the card, his facial expression was good, and he does his tricks with neatness and agility. Next week, Rossi.

Monumental Theatre (Ad Kernan, manager): The bill presented drew good houses. J. Winston Murray was the star. The olio was short. Louise Murio sang well; she is one of the best vocalists on the variety stage. The American Four were, as usual, very funny. Next week, N. S. Wood in the Boy Detective and an olio.

Front Street Theatre (Dan. Kelly, manager): Sid C France in the drama, In the Web, attracted good audiences. The olio preceding the drama was enjoyable. Next week, J. H. Rowe in Queen's Evidence.

Masonic Temple (Gill and Sheffer, lessees and managers): Uncle Tom's Cabin has been given every afternoon and evening during the week to fair houses. Geo. Kunkel was a good Uncle Tom, and Mollie Nichols made a satisfactory Topsy, The Jubilee singers were a feature. The piece will run another week.

Items: Geo. H. Adams gave a spread to his company and a few friends on Monday night.—The rendition of the oratorio of St. Paul by the Baltimore Oratorio Society was an unqualified success artistically and financially. The soloists were: Miss Sims, soprano; Antonia Henne, contralto; Jules Jordan, tenor, and Franz Remmertz, basso.—Lotta received this week two pictures from her brother, Geo. Crabtree, who is studying abroad. They are well executed, and represent scenes on Lake George.—Robson and Crane are underlined for 15th.—This week has been the most universally successful one that Baltimore managers have known for some time.

ST. LOUIS.

Pope's Theatre (Charles Pope, manager): Oliver Doud Byron has had a very successful week with Ten Thousand Miles Away, the upper portions of the house being crowded, the lower fairly filled. The company opened at a Christmas matinee, Dec. 26, when 5000 presents were distributed. Mr. Byron is as earnest and dashing as ever, while the specialties introduced by Chas. Hogan, John Pendy and Chas. A. Gardner spice up the play wonderfully. Marie Geistinger opens 1st in three pieces, "Pygmalion and Galatea, I Dine With My Mother and The Promise Behind the Hearth. Boccaccio, La Belle Helene, three Pairs of Shoes, Madame Favart, Therese Krones and The Bat are in preparation. Prices are advanced during this engagement.

People's Theatre (W. H. Smith, manager): The Leavitt Gigantеans had a fine week's business, and the show was superb. The element of old-time minstrelsy introduced is an interesting feature, and even in old times a company embracing Sam Sanford, Billy Arlington, Dave Reed, Dan Emmett, Lew Benedict, Harry Armstrong and Frank Moran, would have been a very strong one, but added to modern features and faces they make a gigantic team. Frederich Haase, the German actor, will begin an engagement 2d.

Olympic Theatre (Charles A. Spalding, manager): The engagement of Sol Smith Russell was as usual an immense success, he being a great favorite in this his home city. Edgewood Folks is a fair specialty play, and the company an excellent one. Herne's Hearts of Oak company open 1st.

Grand Opera House (J. W. Norton, manager): H. B. Mahn's Comic Opera company did a remarkable week's business, considering the weakness of the company. The principals, with one or two exceptions, are not up to the standard, although the chorus is tolerable. Donna Juanita, Patience and Boccaccio were given during the week. Collier's Banker's Daughter combination 1st.

Items: Dave Schiff, of Leavitt's Giganteans, is an indefatigable worker and a valuable aid. J. H. Surridge's management of the party has proven a great success, and in commemoration of the season Mr. Leavitt banquetted the company at Faust's on Dec. 26, and presented each of the members with a new hat.—Adelina Patti's concerts will take place at the Grand Opera House Tuesday, 10th, and Friday, 13th. In addition to concert pieces and selections, Mme. Patti will appear in acts from Aida and Faust, supported by Nicolini.—Fred Engelhardt continues to do a fine business with his whole show at Fourth and Spruce streets. Balloon ascensions are given each day, and on Dec 24 his aeronaut, Prof. Gorney, had a narrow escape from death, the air cooling too rapidly in his balloon. Pluck and presence of mind saved him.—Patti concerts take place during Baker and Farron's week at the Grand Opera House. They were paid a good sum to give up their dates.—Marcus Mayer has been in town making arrangements for the Patti concerts.—Collier's Banker's Daughter company go to the Peoples 8th, after their engagement at the Grand Opera House.—The Madison Square Theatre company open at Pope's 16th in The Professor.—The Elks Social had a fine gathering Dec. 24, and the items of entertainment were contributed by Tom Karl, H. C. Barnabee, Tom Keene, Frank Mayo, Harold Fosburg, and others. The Jubilee Singers gave some of their spirited plantation scenes. Another social gathering will be held to watch the New Year in.

BROOKLYN.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Olivette is being revived for the first time this season at the above house. The Comley-Barton, or more properly the Lewis-Howson company, opened to most excellent business. Next week, The World.

Park Theatre (Col. W. E. Sinn, manager): Annie Pixley made her appearance on Monday afternoon before a packed house. Next week, Saulsbury's Troubadours.

Standard Theatre (Hyde and Behman, managers): California Through Death Valley is the title of the latest sensational drama at this house. Emma Grant, Lillie Willette, and John Woodard are the strangers, supported by the regular stock. An afterpiece has been substituted for the usual olio.

Academy of Music (David Taylor, manager): Seven performances of the Snake Charmer are to be given this week by the Bijou company. Selina Dolaro and Lillian Russell will appear. Miss Russell is a native of Brooklyn.

Hyde and Behman's Theatre (Hyde and Behman, managers): The management have for the present week Snelbaker's Majestic combination, numbering fifty people.

Grand Opera House (James Vincent, manager): Gulick's Furnished Rooms is the attraction at this house. Saturday afternoon Cinderella will be repeated, its success of last week demanding a repetition.

Item: The Comley-Barton company were delayed on the Sound on Monday, thereby retarding the matinee performance until after three o'clock, but nobody left the theatre.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Baker and Farron in Chris and Lena opened to large business Dec. 26, but attendance was meagre for remainder of week. The play, beyond allowing the stars an opportunity for introducing their specialties, possesses no merit, and should most assuredly be relegated to the shelf. The company supporting the artists ranged as fair. Waugh's efforts as regards the mounting, etc., were commendable. Lotta is announced for the present week, opening in Musette, followed 28th by Bob. The management have concluded that one week of Lotta is sufficient for the present season (her engagements heretofore having invariably lasted two weeks), and the Two Nights in Rome combination is underlined for 9th. Fanny Davenport 16th.

Robinson's Opera House (R. E. J. Miles, manager): The Ideal Opera company closed a remarkably successful week Dec. 31. The repertoire for the engagement was unusually large, and served to illustrate the versatility of the troupe. Whitney, the basso of the company, participated in the rendition of The Messiah at Music Hall 28th, and his efforts were warmly applauded. Adelaide Phillips and Messrs. McDonald, Carl and Frothingham were in excellent voice throughout the week. The current week will be devoted to Leavitt's Rentz Santley party, and if there is any virtue in "paper on the wall" and a liberal show-window display of attractive lithographs business will be decidedly remunerative. Baron Seeman, under Louis Ballenberg's management, holds forth in magic during week following. Geistinger 16th.

Heuck's Opera House (James Collins, manager): Mr. and Mrs. Nat Goodwin in Hobbies constituted an attraction sufficiently strong to pack the theatre nightly to repletion. Mrs. Goodwin has assumed her old role, but the sylph-like Jennie Weathersby is replaced by Jennie Reifferth, who portrays the gushing Euphemia equally as well, and makes up ridiculously, as the Fairy. The Member for Slocum was given Dec. 30 and 31. M. B. Curtis in Sam'l of Posen fills out the current week. Extensive preparations have been made in the shape of new scenery. Leavitt's Gigantean Minstrels are underlined for one week, beginning 9th.

Coliseum Opera House (Hubert Heuck, proprietor): Fritz Buchmann has had a surfeit of theatrical management, and has disposed of his entire interest in the Coliseum to Hubert Heuck, who is also proprietor of Heuck's Opera House. The change dates from 2d, and the new departure will be marked by the opening of a first class

specialty company. It is very probable that John J. Morrissey, recently of the Vine Street Opera House, will officiate as stage manager, but for the present Charles Richardson will continue in that capacity.

Vine Street Opera House (Thos. E. Snelbaker, manager): Despite strong counter attractions, the Gold Mine was largely attended throughout the week. The programme will be strengthened by the addition of several new specialty people, including Lillie Ellis, the Coles and Marsh Adams. Business Manager Charles S. Smith intends shortly removing the chairs from the lower portion of the house and will substitute folding seats.

Items: Rhea is booked for one week at the Grand, beginning 23d, but in view of her secession from Sargent's ranks the engagement will scarcely culminate.—The Messiah at Music Hall Dec. 28 realized over $19,500. —Patti's mellow notes and general methods fairly captured the erudite critics of our local press, and column after column of the most insipid gush imaginable was the natural sequence. One ambitious scribe, anxious to distance his journalistic brethren, went so far as to interview the French cook who accompanies the prima donna.—Leo Steele is in town, and reports the New England Opera company doing well with the Mascotte.—Bertha Fiebach, of the Geistinger Opera troupe, severed her connection with that company Dec. 26, but the management refused to relinquish her trunks and wardrobe.—Geo. W. Floyd, business manager for Lotto, and J. W. McKinney, representing the advance interests of Sam'l of Posen, arrived during the early portion of last week. —Manager James Collins, of Heucks, presented Edward Corcoran, doorkeeper, with a substantial Christmas gift in the shape of a gold watch and chain.—Col. Thomas E. Snelbaker, who has been East attending to his Majestic combination, passed through the city Dec. 29 en route for New Orleans. The enterprising colonel thinks seriously of renting a theatre in the Crescent city.—The Yale Students' Glee club vocalizes 3d at Melodeon Hall.—Clara Louise Kellogg, assisted by Brignoli and a light waisted company, is booked for a concert at Music Hall 5th.—There were fully 3000 people turned away from Heuck's Dec. 26, unable to obtain even standing room.—Business Manager Charley Smith was during 1851 in charge of the Strakosch, Bateman and Patti combination. The party composed the Bateman sisters, Kate and Ellen, H. L. Bateman, Sidney Cowell and Adelina Patti, the latter distinguished personage making her nightly appearance in songs between the acts. Mr. Smith states that Harry Palmer, of Jarrett and Palmer, was the programmer of the little party.—Marcus Mayer, of Abbey's staff, was in the city during early part of week, but departed for Chicago.

PHILADELPHIA.

There is but one topic in theatrical circles, and that is the abrupt closing of the season at the Chestnut Street Theatre. The place started the season with an excellent stock company, but the main prop, a leading man, was lacking. In place of a leading man, however, there was a host of small try, some of whom have appeared but once or twice, and others not at all. But they drew salaries, and ate up the profits. Everybody supposed the theatre was doing well, but it now turns out that the house was papered to a ruinous extent. New plays were put on the stage, and artistically they have been successes. But the Chestnut has been unfortunate from the start, and when Castor & Co., merchant tailors, took the house when William D. Gemmill could carry it no longer, it was prophesied that its usual ill-luck would follow. Charles S. Morley became the manager, and although he has really displayed considerable executive ability, the venture has not been a go. The theatre has been losing money since the beginning of the season, and it was determined to close the doors before the backers should get deeper into the mire. This determination was kept very secret. A new play was being rehearsed for this week, and some of the lady members of the company had purchased costumes for the opening. On Saturday a call was made for the assembling of the company after the evening performance. The members were all in the green-room at the appointed time, and then stage manager, Vincent, announced that the season had terminated. A scene followed, for by this announcement nearly a hundred attaches are thrown out. It will be hard for most of them to get engagements at this season of the year, and the New Year's gift which Manager Morley gave them was anything but a welcome one. There is some talk among the members that Lillie Glover, the leading lady, is somewhat to blame for what has happened. There are one or two ugly rumors floating about which it will hardly do to repeat.

Items: There is a change in bill at the theatres this week, but no change in the stars. —McCullough remains at the Walnut, and is drawing the largest houses of the season. Robson and Crane this week play Sharps and Flats at the Opera House, and McRee Crankin's '49 at the Arch.—The Arch took in the most money on Christmas night ever received in that theatre for a single performance.—John S. Clarke, at the Lyceum, plays Toodles, Heir-at Law, Our American Cousin, and Paul Pry.—Lewis Morrison, who has joined his company, is doing well, as he always does.—Patience, from Booth's Theatre, closed a successful engagement at the Academy on Monday night.—Henry Dunbar is running at the Eighth Street, and Fanchon at Wood's.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Jos. Murphy began the second week of his engagement at this theatre Dec. 25, with Shaun Rhue as the bill. This play being more of a novelty to the public than his others, was gladly received, and has attracted large audiences throughout the week. The star does some very clever character acting in the dual role of Larry Donovan and Shaun Rhue, and his admirable rendition of the song, "A Handful of Earth," always wins for him deserved applause. Julia Stewart and Libby Noxon have become favorites. Belle Dickson has a very neat "bit" in Tim, and does it cleverly. The male support is fair, and that is all. Dec. 31 and 1st, Shaun Rhue and Help; Matinee Dec. 31, Kerry Gow and Help; Lawrence Barrett, 2d, week.

St. Charles Theatre (David Bidwell, manager): Prof. Seeman has done a very excellent business at his house during his second week, every performance being attended by large audiences. The dissolving views which he introduces at every entertainment are of themselves sufficiently attractive to satisfy the audience for the price of admission, and the many presents given to holders of lucky tickets form a decided feature of the show. As a magician the Professor is not the equal of Hermann or Cazeneuve, but still is very clever, and many of his tricks are decidedly well done. This is the closing week of the engagement. Hyde and Behman's Comedy company in Muldoon's Picnic 1st for one week.

Grand Opera House (Brooks, Conner and Norton, lessees): Genevieve Ward followed the Grau Opera party at this theatre Dec. 25 in Forget-Me-Not. The lady is really a fine actress, and thoroughly schooled in her profession. The best piece of acting done by the support is the Prince Malleotti of William Farren, Jr., a thoroughly sustained and neatly polished performance. Agnes Barnett's Alice Verney is decidedly a clever performance. When Frank Clements was here several years ago with Modjeska he left a very unfavorable impression. I am sorry to say he has done nothing during his present visit to alter this. His performance of Sir Horace Welby is unsatisfactory. Business hardly fair. Miss Ward will be succeeded 1st by H. B. Mahn's Comic Opera company. Patience, Boccaccio, and possibly another opera will make up their week's programme.

French Opera House (Strakosch, lessee): The event of the week at this theatre was the performance of Traviata, Dec. 29. The very large auditorium was completely packed and presented a beautiful spectacle. So much had been said of Gerster's Violetta that a great desire was created among the patrons of the house to see it, and the announcement of its production was at once followed by a rush to the box office. The prima donna sang the role as we have never heard it sung before. She is growing more and more into popular favor here at every performance. Mr. Gianini, who was the Alfredo, sang the role acceptably. Signor Ciapini did not make a good Germont. Dec. 26 Il Flauto Magico was well rendered to a small audience. Gerster was of course admirable as Astrifiamante. Lazzarini as Passimo, and Abbie Carrington as Pamina were also excellent. Maria Prasini sang the part of Popergena quite handsomely, especially the bouffe duet of the third act. Un Ballo in Maschera with Mlle. Leslino as prima donna 31st. Il Trovatore, same prima donna, 1st. Linda di Chamounix with Gerster as Linda 2d.

Items: The Academy of Music and St. Charles Theatre both gave extra matinees Dec. 26. At the former the annual custom of giving presents to the children was observed.—Frank Farrell has been here several days in the interests of John T. Raymond. He has been warmly greeted by his host of old friends here, all of whom were more than pleased to see him again. He has quite recovered from his recent attack of illness and, like Richard, "is himself again." Raymond follows Barrett the Academy.—Anna Eva Fay gave a spiritualistic performance to a good house in Greenewald Hall 27th. The show a decided failure.—The Leon family, assisted by Prof. and Mme. Steen, who profess to expose spiritualism, and a troupe of trained dogs are advertised to inaugurate a series of five performances at this hall.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Lawrence Barrett, supported by a good company Dec. 23 and matinee 24 to good houses. Coming: Joseph Murphy 2d and 3d.

TALLADEGA.

City Hall: McNeil family and Sam K. Hodgdon Concert company, Dec. 21 and 22, to good business; entertainment fair. John Thompson Around The World company booked for 28th, cancelled.

Item: The CHRISTMAS MIRROR had an immense sale in our city.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): C. L. Davis did a fair business last week. This week, The Lingards to large business. The company is good, and a very prosperous engagement is sure to follow. In Denver at present any attraction of acknowledged merit is bound to draw. The management of the Opera House have been very industrious, as well as judicious in obtaining attractions so far.

Palace Theatre (Ed. Chase, proprietor): A good variety entertainment is being given; matinees took place on the hollidays, which were well attended.

Item: The CHRISTMAS MIRROR and accompanying lithograph are very highly complimented on all sides. Success to THE MIRROR, says Denver, "Merry Christmas and Happy New Year!"

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Charles E. Ford's English Opera company, opening Dec. 26, gave The Mascotte, Patience, Billee Taylor, and for the first time here, The Musketeers, which was very much like a rehearsal; Madeline Lucette is the best Bettina I have seen. Rice's Surprise Party, minus all the old favorites except Harry Dixey, came 29th, in Babes in the Wood. The audience was moderate in size, and only fairly appreciative. George Holland gave a pleasing portrayal of Lord Dundreary, 30th and 31st, and was well supported, business fair. Kate Claxton in The Two Orphans, was the holiday attraction, 2d.

Grand Opera House (Clark Peck, proprietor): The company from the American Theatre gave a good variety performance here Dec. 26, to large business. 27th and 28th were filled by local attractions. Snelbaker's Majestics came 29th, and gave a creditable performance, but we failed to see the half hundred strong promised Emily Rigl, who is well liked here, played as Martha West in Her Atonement, 30th; Miss Rigl was all that could be asked as the star, but the support was rather weak. I think the play can be made a success. Harry Miner's Comedy and Variety company appeared 31st, to good business in Murphy's Dream; Murphy, Mack and Shannon were the best cards. Barry and Fay give us our second Muldoon's Picnic, 2d.

New Haven Opera House (John N. Near, manager): Cinderella at School, Dec. 26, proved a fine attraction, and brought in many ducats. This house will be known from now as Minnie Cummings' Theatre, Minnie Cummings and John N. Near, managers: Howad P. Taylor will be Miss C.'s agent. Romeo and Juliet will be put on 2d, with Miss Cummings as Juliet. Mr. Maas will lead the orchestra.

WATERBURY.

Opera House (Jean Jacques, manager): Snelbaker's Specialty company gave two performances Dec. 26; they gave satisfaction. Emily Rigil in Her Atonement, 27th, to a full house; this was Miss Rigil's first appearance before a Waterbury audience, but she made many friends who will be glad to see her again.

Item: Everybody is pleased with the CHRISTMAS MIRROR.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Vokes Family last week to fair business in Belles of the Kitchen and Fun in a Fog. Den Thompson 2d, week. Robson and Crane 9th.

Ford's Opera House (John T. Ford, manager): Eric Bayley's company in The Colonel to moderate but well pleased houses. Geo. H. Adams' Humpty Dumpty troupe this week. Rossi week of 9th.

Theatre Comique (Budd and O'Neil, manager): Fannie Prestige in Only a Girl supported by George Edwards.

Items: The Washington Operatic Association which embraces all our best known amateur and semi professional talent, present Chimes of Normandy, Lincoln Hall, 13th and 14th. Eva Mills as Mignonette.—Mrs. Willie Edouin is rapidly convalescing and will be able to join the Sparks in a week or ten days.—Edward Taylor, managing The Colonel company, is a very affable and obliging gentlemen. Gen. Sherman went behind the scenes Saturday night to compliment Mr. and Mrs. Bayley upon their performance.—Laura Bellini was in the city last week.—Blanche Roosevelt is in town en route to New Orleans.

GEORGIA.

ATLANTA.

De Give's Opera House (L. DeGive, manager): Denman Thompson, Dec. 20, as Joshua Whitcomb, to good house. Frederick Warde gave Shakespearean pieces for the remainder of the week, to good business.

The Armstrong Brothers' Minstrels occupied Concordia Hall one week, to fair business.

MACON.

Ralston Hall (Turpin and Ogden, managers): Willoughby Reade in humorous and dramatic readings Dec. 29 to small house. Armstrong's Minstrels booked and billed 29th for their appearance 31st, only two days in advance. Vokes Family come 16th.

ILLINOIS.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Anthony and Ellis Uncle Tom Dec. 23 and 24 to large audience; Frank Mayo in Virginius and Hamlet 26th and 27th. In both characters he was an agreeable disappointment. The supporting company best ever seen in this city. Hyde and Behman's company to large audience.

Opera House (Tillotson and Fell, manager): Nothing this week.

Item: Manager Fell has gone West to look after the Cartland-Murray company for a while.

FREEPORT.

Wilcoxon's Opera House: The Professor was presented Dec. 27 by the Madison Square company to a large and appreciative audience. Mistick Krew 28th to small business. Booked: Milton Nobles 9th.

ROCKFORD.

The Opera House (J. P. Norman, manager): Madison Square company in The Professor Dec. 26, gave a fine performance to a packed house, receipts being $800. A snide variety company calling themselves the Mistick Krew disgusted a small audience 27th. Steer clear of them. Booked: Goodwin-Weathersby company 4th.

INDIANA.

BRAZIL.

Turner's Hall (Abe Turner, manager): Canfield and Lamont played to good business Dec. 30 and 31. Booked: Pathfinders 9th.

FORT WAYNE.

Academy of Music (John Scott, manager): Baker and Farron to very light house Dec. 23; bad weather and holiday excitement. Tom Keene in Macbeth, supported by superb company 27th to a house filled from pit to dome; Rogers' Comedy company 29th to good house. Minnie Palmer has greatly improved since her previous appearance here, and with the able support of R. E. Graham, carried the house by storm; the minor parts were well filled. This party can be assured of a rousing house whenever they return.

KOKOMA.

Opera House (H. E. Henderson, manager): The Paine Brocolini Opera company failed to appear Dec. 23, having missed railroad connections. Canfield and Lamont's Novelty combination gave a splendid entertainment 24th to small house due to counter attractions; Collier's Banker's Daughter No. 2 will play Banker's Daughter 31st; J. N. Renfrew's Pathfinders company appear 3d in Scraps.

Item: The Christmas number of THE MIRROR was simply "a daisy of daisies."

LA PORTE.

Opera House (Huntsman, Lay & Co., proprietor): Victoria Loftus troupe of British Blondes showed here Dec. 19 to a crowded houses composed of men, not a lady being in the audience. The performance was wretched. Langdon and Allison's combination played to poor houses 22d, caused by bad weather. Helen Potter's Pleiades to fair house 26th. They gave an admirable performance. The Y. M. A., of this city, have secured Prof. W. C. Richards for 6th and 7th. A large number of reserved seats have been sold. Two Orphans 10th.

Item: The Christmas MIRROR has excited the favorable comment of the press of this city.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Hoey-Hardie combination Dec. 29 in Child of the State to large and fashionable audience. Nick Roberts' Humpty Dumpty closes the old year here 31st. Booked: Neil Burgess 5th; Joe Murphy 12th; Muldoon's Picnic 17th.

PERU.

Concord Theatre (L. M. Clark, manager): Pathfinders Dec. 29; fair house. Collier's Banker's Daughter company No. 2 to a good audience 30th; the piece was well mounted. Booked: Hyde and Behman's Muldoon's Picnic 3d; Anthony and Ellis' Uncle Tom company 9th; Mr. and Mrs. George S. Knight 19th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The Harrisons in Photos Dec 26; good performance to fair business. Jno. T. Raymond in Fresh 27th to a large and appreciative audience. Brooks and Dickson's World company, No 2, 29th, 30th and 31st; the largest and most profitable engagement of the season. Booked: Mr. and Mrs. Nat Goodwin 3d and 4th; Leavitt's Gigantean Minstrels 5th; Hyde and Behman's company 6th; Neil Burgess in Widow Bedott 7th.

IOWA.

BURLINGTON.

Grimes' Opera House (R. M. Washburn, managers): Hi Henry's Minstrels, Dec. 26, afternoon and night to packed houses. Ada Gray in East Lynne 28th and 29th to light audiences.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Nothing to report in the way of traveling companies for the past ten days, the different places of amusement having been engaged for amateur companies, balls, festivals, etc. Salsbury's Troubadours are billed Dec. 31. Booked: Ada Gray company 4th; Clifford company 9th; Hess Opera company 16th and 17th. Cartland-Murray return 23d for one week.

Item: The Christmas number of THE MIRROR is splendid.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Haverly's Widow Bedott company Dec. 27 to fair house; Madison Square company in The Professor 29th to well-pleased audience. Booked: Emma Leland combination 2d, one week; Milton Nobles, 12th and 13th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Forbes' Ben Cotton combination Dec. 24 and 26 and matinee to fair business.

Academy of Music (Wm. Foster, manager): Edwin Clifford Dec. 26 and week to light houses.

DUBUQUE.

Opera House (Duncan and Waller, managers): Waite and Ray's Comedy company in Uncle Reuben Sowder Dec. 26 and 27 to fair business. Madison Square company played The Professor 28th to big business; company good; everybody pleased. Steele Mackaye and company presented Won at Last and A Fool's Errand 30th and 31st to good business. Haverly's Widow Bedott company have cancelled date 29th.

MARSHALLTOWN.

Woodbury Opera House (A. G. Glick, manager): Business is very quiet owing to the report of small pox in the city, but up to date there has been only one case. Booked: Slayton's concert company 2d; Milton Nobles 14th.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Hi Henry's Minstrels Dec. 29 to crowded house. Coming: Logrenia, the magician, 30th and 31st; Ben Cotton and Forbes' Dramatic company 2d and 3d.

KANSAS.

ATCHISON.

Corinthian Opera House (Thomas Mulverhill, manager): Draper's Uncle Tom's Cabin Dec. 29; fair performance to large business. Booked: Hess' Acme Opera company 11th.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Draper's U. T. C. Dec. 27 and 28; good business. Rieckoff's German Theatre company in Don Carlos 29th to large audience. Senator Ingalls lectured on President Garfield 30th to crowded house.

Opera House (R. F. Wood, manager): Coming: Jarrett and Palmer's U. T. C. company 3d and 4th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Gus Williams in our German Senator and Wanted, A Carpenter, played successful week's engagement. Billed for this week: Hoey and Hardie Child of the State combination.

Opera House (John T. Macauley, manager): The Kellogg Concert company sang Dec. 30 to large and fashionable audience. Patti was billed 31st, and cancelled the date owing to small sale of seats. Our people objected to pay the excessive price charged. Booked for this week: Neil Burgess 2d, 3d and 4th.

Masonic Temple (William B. Meffert, manager): Hick's Georgia Minstrels Dec. 28 and 29 to fair business; Frank Mayo 30th and 31st to fair business. Mr. Mayo and his excellent support gave our citizens the best representation of the legitimate that they have had this season.

Liederkranz Hall: Friedrich Haase, the German actor, supported by the Germania Theatre company of New York, gave three performances the past week at this house to very large audiences.

Buckingham Theatre (J. H. Whallen, manager): Leavitt's Rentz Santley troupe has been drawing packed houses the past week. The company is one of the most entertaining specialty troupes that has been here this season. This week, Nick Roberts' Four Clowns Show are billed.

Items: Manager Charles A. Pope and wife, of St. Louis, are visiting Mrs. John T. Macauley during the holidays.—Mary Griffiths, a well known lady of this city, joined the Frank Mayo combination this week to play small parts.—As Bessie Justice of Gus Williams' party, was entering the stage door of Macauley's Theatre, last Tuesday night, she was seized by two negroes who wrenched her pocketbook from her hand and escaped. Two men were arrested, but were discharged. —The Muldoon and Whistler Athletic combination gave two entertainments at Woodland Garden, last Sunday, to large attendances.—Emma Abbott's Opera company opens at Macauley's 9th, for one week. Edwin Booth opens 16th, for a like period.—John Botto is now acting as treasurer for the New Masonic Temple Theatre.—It is said that Nina Batchelder, of this city, will go on the road next season as a star.—Gus Williams says he will soon have his new play, Wanted, A Carpenter, reconstructed.—Laura Clancey, of the Frank Mayo party, made quite a hit as Parthenia at the matinee, last Saturday. There is a great deal of talent in this young lady, which is bound to bring her to the front in the near future.—Nick Roberts consolidates his two road shows at the Buckingham this week, and separates them after the engagement.—The Kellogg concert, with cheap prices, knocked the bottom out of Patti's engagement set down for Saturday. The sale of seats for Patti's concert amounted to $2500, which was returned to the ticket holders.

MAINE.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Haverly's Strategists gave three performances Dec. 26 and 27 to large houses. Michel Strogoff, with a good company, fine appointments, a miserable ballet and weary scenery, held the boards three evenings and a matinee beginning 31st; large audiences. William Redmond as Strogoff got a recall at each performance. Another dose of Uncle Tom was administered by Jay Rial and his invincible bloodhounds 2d, 3d and 4th.

City Hall: Stoddard took an audience of over two thousand through Florence and Pisa. Boston Museum company in Patience 7th.

Items: Manager Curtis having sold Sam'l of Posen, will now give all his attention to Anna Dickinson.—Wanted, a name for the elongated individual, the "too too" treasurer of the Strogoff party.

MASSACHUSETTS.

AMESBURY.

Merrimac Opera House (Kelly and Woods, managers): The Wilkinson's in their new play, Priscilla (The Cherub), gave a first-class entertainment Dec. 29 to small house on account of heavy storm; audience highly pleased.

CHELSEA.

Academy of Music (J. B. Field, manager): Hyde and Behman's Muldoon's Picnic company Dec. 26 to the largest house of the season. Haverly's Strategists company 30th to very light house. Virginia Jubilee Singers in a concert were well patronized 1st.

Broadway Hall: Walter Emerson and a concert company gave a good show to a pleased audience Dec. 28.

FITCHBURG.

Opera House: Rhea in Camille to good house Dec. 30. Lyall's Minstrels gave a good show to good house 31st.

LOWELL.

Music Hall (Simons and Emery, lessees): Boston Theatre company in Michel Strogoff Dec. 26 to large audience; Muldoon's Picnic 29th to standing room only; Big Four combination 2d; The Knights in Otto 4th; Kate Claxton in the Two Orphans 5th, followed by Thomas Keene in Richard III.

Huntington Hall: Boylston Star troupe Dec. 26 gave a good variety show to a large house; The Musketeers 4th.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Whitmore and Clark's Minstrels Dec. 27 to good business. Kiralfy Bros. Michel Strogoff to large house 30th. The play was excellent, the scenic effects fine, and performed by a first-class troupe. Booked: Hazel Kirke 4th; Barry and Fay's Muldoon's Picnic 9th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Fifth Avenue Comedy company in East Lynne Dec. 26 to light business; Mitchell's Pleasure party in Our Goblins 29th. The box office receipts were less than one hundred dollars, but the entertainment was deserving of a full house; Big Four 30th from Howard Atheneum, Boston, gave a very enjoyable entertainment to a light house. Booked: Kate Claxton in the Two Orphans 3d; Rice's Surprise party in Cinderella at School.

Mechanics Hall (W. A. Smith, secretary): Remenyi with Concert company Dec. 31; fair audience.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Geistinger and German Opera company were the attractions the past week. I thought the management made a blunder in advancing the prices of admission, but I must admit I blundered. It was well worth it. Madame Geistinger is not so remarkable as is the completeness of the company, all being artists. The best thing (if comparisons may be allowed) was the Fledermaus of Strauss. The company return next Spring. This week, Two Nights in Rome for four nights, and then two nights of My Sweetheart.

Whitney's Grand Opera House: Bartley Campbell's My Geraldine company last week; good houses were drawn, and an excellent performance given. This company has been improved since last season. It was understood that the author's new play was to have been brought out here, but San Francisco is to have the pleasure. This week, Fatinitza three nights and the Florences latter half of week.

Music Hall: Theodore Thomas' orchestra gave three grand concerts the last nights of the week.

Park Theatre: Sparks combination as usual filled the house. This week, Anthony, Ellis and Hathaway's combination.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Anthony, Ellis and Hathaway's Humpty Dumpty Dec. 27 and 28 to poor business; Palmer-Graham-Rogers company in My Sweetheart to fair business 30th and 31st. Booked: My Geraldine company 2d and 3d; Haverly's Original Mastodons 4th; The World 10th and 11th.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Harry Miner's Frank J. Frayne combination Dec. 26; fair business. Anthony, Ellis and Hathaway's Humpty Dumpty company 29th to good house. Coming: My Geraldine company 4th; Bird's Minstrels 14th; Haverly's Widow Bedott company 17th.

MINNESOTA.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Steele Mackaye company, Dec. 26 and 27, in Won at Last and A Fool's Errand; good business both nights.

ST. PAUL.

Opera House (Charles Hains, manager): Steele Mackaye company concluded an engagement of four performances Dec. 24 to good houses. The company made a very favorable impression. Calfee and Wyles's Sun Pictures of the Yellowstone Valley drew fair houses 26th and 27th. Emma Abbott opened the season of grand opera 29th in Bohemian Girl to a splendid audience. Owing to the severe illness of Miss Abbott for two nights the announcement was made that she was not able to make her appearance. Considerable disappointment was felt by the audience, as Miss Abbott is a great favorite here. Julie Rosewald in place of Miss Abbott sang the role of Orline. Geo. A. Conley and Sig. Fabrini met with a hearty reception and great applause. The chorus was good. The company give Faust 30th, Maritana and Chimes of Normandy 31st. They return for one night 4th. Booked: Haverly's Mastodon Minstrels 11th and 12th.

MISSOURI.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Prof. E. C. Taylor, illusionist, closed a very successful week's engagement Dec. 24; performance good. Booked: John Thompson 2d.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Prof. Hartz Dec. 21 to 24 to very fair business, and good show. Draper's U. T. C. to overflowing houses 26th. Harry W. French, lecture and dissolving views of India, 28th; small audience; subject well handled. Booked: Grace Cartland and John Murray 2d, week.

NEBRASKA.

LINCOLN.

Opera House (Ed. A Church, manager): The Florence Herbert combination continues to grind out the drama in a badly mutilated condition to the usual cheap show-loving in-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE,
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Mirror Letter-List.

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Abbott, Emma	Kiley, Henry
Ainslee, John E.	Kilday, Ed
Allison, Charles	Kaufman, Alex
Abeling, H.	Kellogg, Clara Louise
Billini, Laura	Kiraify Bros.
Baldwin, Ada S.	Kidder, Charles
Bowser, Charles	Kersands, William
Benton, W. G.	Lewis, Morris,
Brown, F. A.	Linden, Earnest
Bishop, W H.	Leonzo, Harry
Bangs, Frank	Leonard, H.
Barrymore, Maurice	Lotta Comedy co., (3)
Byron, Oliver Dowd	Lawrence, L. F.
Boucicault, Dion	Lorraine, Emma
Bohee, George	Leake, William H. (3)
Bohee, James	Leland, Matt
Beard, Frank	Logan, Alice S.
Bonner, Robert	Murray, J Duke.
Belmore, Grace	Morris, Kate V.
Booth, Agnes	Mayo Frank
Burke, John M.	McCullough, John
Brown, E. H. (3)	McCormick, J. B.
Burkley, John W.	McWade, Robert
Clancy, Laura	Mackay, Mr.
Campbell, Bartley	Morrison, James
Cline C. B. (3)	Morris, Clara
Cook, C. W.	Mack, J
Comiss, Albert	McKay, Andy
Conroy, Marie	McDonald, Phil A.
Crabtree, George	Morton, Charles
Colton, Harry	Mackaye, Steele (2)
Carrington, Abbie	Murphy, Joe (3)
Chapman, Will, 3	Noxon, Nellie
Chase, Clara J.	Naylor, W.
Campbell, Wm. H.	Newcomb, Bobby
Chester, Amy	Obermiller, Louise
Clapham, Harry	Oates, Alice
Cavendish, Ada, 2	Power, W. H.
Carson, Emma,	Pendleton, Frank
Coghlan, Rose	Pease Harry
Coombs, Jane, 2	Pelham, Claude
Cohen, Sidney (2)	Plaisted, P. S.
Corinne Merrimkers 2	Pond, J. B.
Crisp, W. H.	Pulsifer, Chauncey
Deland, Annie	Rickaby, John
De Grez, J. F.	Rowe, J. H.
Duffield, Harry,	Raymond, John T.
Davis, C. L.	Rossmore, Mabel
Dempsey, Louise, 2	Stone, Alonzo
Dayton, Lillian	Sommers, Jack
Dunlap, Mattie	Sullivan, Dick
Dickson, Louise	Sherrington, Georgie
Dace, Mrs. C. A.	Seabrooke, Thomas
Edwards, Will.	Spencer, Henry (3)
Eytinge, Rose	Stewart, J B., 6
Elliot, Wm J.	Stevens, Ed A., 2
Earle, Mattie	Sedgwick, Helen (2)
Farrell, Frank	Snelbaker, T. E. 2
Fiske, Mo-e	Sheppard, F. S.
Falkirk, H. S.	Small, Frank A.
Fryer, J C.	Stevenson, John A.
Farmer, Harry (2)	Strakosch, Max
Farrell, Minnie	Shields, Tillie
Field, Kate	Stockton, Richard
Gilreath, Belton	Semple, J. G.
Gill, William	Tannehill, E. D.
Greaves, Estelle	Titus, Tracy W.
Gunter, A. C.	Tompkins, Eugene
Gulick & Blaisdell	Thompson, Ch'lotte 2
Garthwaite, Fanny	Thompson, Den, 2
Gilbert and Sullivan,	Tanner, Rose
Grau, Mr.	Travers, Helen
Graham, R E. (2)	Temple, Louise, 4
Gotthold, J. N.	Tillotson, T T.
Gresel Louis R.	Vaughan, Clementine
Goodwin, N. C.	Vandyke, Elma
Gulick, Joseph	Vanduvere, J C.
Harkins, W. S (2)	Verona, Sadie
Hopkins, A. F.	Vo-burg, E. B.
Haywood, Josie R., 3	Von Leer, Sara.
Harrison, Louis	Westford, Owen. (4)
Harris, Hamilton (2)	Whitenect, W H.
Hudson, George B.	Wallis, Wm. F.
Hall, Pauline	Wheelock, J.
Howell, E. C.	Wolcott, H. H., 2
Hall, Florence	Wallack, Arthur
Hanley, Mart	Williams, Frank
Herbert, Amelia	Wheatleigh, Charles
Hazzard, Augustus G.	Wilson Godfrey
Irving, W. P.	Wetherell & Pratt
Jones, Willie	Wagner, Cal
Jarret, H C 3	Wood, T. R.
Johnson, Col. Robert	Wynne, Lallie
James, W. St. I.	

The New York Mirror has the Largest Dramatic Circulation in America.

A CABLEGRAM says: "The dramatic critics of London, at a meeting, condemned the unsafe condition of the theatres, and passed resolutions urging the appointment of a government official, who shall be held responsible for their safety." It is not clear from the dispatch whether the proposed official is to be held responsible for the safety of the theatre or of the dramatic critics. If of the former, the Lord Chamberlain is already responsible. If of the latter, we know several whose writings ought to be burned even if their persons are protected.

WE have to thank the daily press for the publicity and encouragement they have given to the International Dramatic Copyright movement. Now we appeal to them to help us to establish an Actors' Fund, so that the good work may begin with the New Year.

THE success of *The Judge* is assured, but its profits will suffer an appreciable diminution from equally successful libel suits if the law fellow, whoever he may be, who signs himself "Referee," is permitted to contribute any more theatrical scandal to its columns.

New Year Notices.

1. At the request of many professionals, who have complained that, while traveling, they often arrive at small towns too late to buy THE MIRROR, we have arranged to receive subscriptions for one, two, three, or any number of months, the paper to be mailed in accordance with a route furnished us by the subscriber. These will be called Route Subscriptions. Please mark them so, and send us with the route, cash or money order at the rate of forty cents per month, which will include postage.

2. We are frequently applied to by subscribers for back numbers of THE MIRROR, to complete files. In order to oblige those who wish to keep full files of THE MIRROR, we have arranged to have a limited number of volumes plainly but solidly bound, and will furnish them to subscribers at $3.50 per volume of six months, to any address. Orders for the volumes will be filled as fast as possible, and each order will be numbered and filed as soon as received. The price must accompany each order.

3. We have had the greatest difficulty, in spite of the utmost efforts of the lithographers, in procuring copies of the nine-colored picture presented with the CHRISTMAS MIRROR to supply the unprecedentedly large demand by mail and through the news companies. We anticipated a circulation of 11,000 copies. These were exhausted in a day, and on Friday we had to publish another edition. This did not fill all orders, and on Monday we printed a third edition of 4000, the lithographs for which will arrive before this issue, and we thus hope to fill all orders.

4. A new volume of THE MIRROR began with our last issue, dated Dec. 31, 1881, and all new subscribers can begin with that issue if they desire. This is the VIIth volume of the New Series. Seven is said to be "the lucky number." It is certainly so to THE MIRROR, for we begin the New Year with a larger subscription list than ever before, and with a circulation more than double that of any previous volume. There is now no other dramatic paper published in the world which can compare with THE MIRROR in the number of copies sold or in the number of advertisements printed. The profession has just made the New Year very happy for us, and we shall do our utmost to reciprocate and to deserve the unparalleled favor with which THE MIRROR is everywhere regarded.

Our Provincial Correspondence.

One of the features of THE MIRROR of which we are justly proud, is the Provincial Correspondence, which occupies so much of our space from week to week. All of our correspondents are gentlemen—except when they happen to be ladies—and we know from the observations of traveling managers, agents and actors, that they always conduct themselves like ladies and gentlemen. Their weekly reports speak for themselves, and are absolutely unequalled in accuracy, impartiality and cleverness of style. We thank all of THE MIRROR correspondents, individually and collectively, for their contributions, which furnish the profession with so much interesting and important information expressed in good English and reported without fear or favor.

A sporting contemporary recently undertook to boast that, in the one column or one column and a half, which it usually devotes to the provinces, its own correspondents managed to condense more facts and figures than all the pages of a dramatic newspaper could contain. The editor of our contemporary cannot be a very close student of THE MIRROR, or he would know that, other things being equal, we give regularly thrice or three times as many pages of Provincial News as he can spare columns. No possible amount of compression can condense a page of THE MIRROR into one column of our contemporary. His boast was a bold one, but the cold type is against him and rebukes his overvaulting ambition. The correspondence of THE MIRROR is also condensed; but every line of it is of value to the profession and the public.

Our Provincial Correspondence has many other uses besides the obvious one of recording all the doings and movements of professionals throughout the whole country. In the first place, it is a guarantee to all advertisers of the large circulation which we give to their announcements. The advertiser can see for himself how many and how widely extended are the centres of circulation of THE MIRROR. He knows that a number of copies must be taken in every locality where we have a resident correspondent, and he can calculate for himself how much good his advertisement is sure to do him. Again, a manager can sit in his home office, with his MIRROR before him, and check the accounts of all his traveling companies, stars or plays. He knows that the records of business in THE MIRROR are accurately reported from actual observation on the spot by a disinterested person, and he has only to compare them with the returns of his agents to get at all the facts of his speculations.

Many managers—including J. H. Haverly, who has so many enterprises on the road—have spoken to us in regard to this merit of THE MIRROR correspondence. Other merits will occur to the reflective reader. A manager can judge of the attractiveness of any star, play or combination which he thinks of engaging by simply tracing it in our pages. Actors can judge of the responsibility and experience of traveling managers or agents by the same means. Professionals and their friends learn where to communicate with each other. By the popularity of a troupe in one town, other local managers can anticipate what the business is likely to be in similar places. Managers can compare their own routes with those of rival organizations, and govern themselves accordingly. We have on file scores of letters showing how thousands of dollars have been saved to managers by a careful study of THE MIRROR correspondence, and pronouncing it the best and most complete in the world. It is, therefore, with grateful pride that we wish all THE MIRROR correspondents everywhere

A HAPPY NEW YEAR.

Hunting Down the Dramatic Thieves.

LAST week, in one of the most practically important articles ever published in THE MIRROR, we described how our detectives ran to earth, and caught in the very act of selling stolen plays, two of the dramatic thieves who have infested the country. Our detectives found at No. 45 King street, in this city, the headquarters of these dramatic thieves. The names of the principals are Mr. and Mrs. Ligon. The man is said to be employed at Charles Pratt and Sons' astral oil establishment, although Messrs. Pratt and Sons are not likely to retain him after THE MIRROR exposure of his proceedings. The woman has been known in the profession both as Adelina Gasparini and Estelle Bianca. She will be better known now as Mrs. Ligon, who steals plays and sells unauthorized copies to bogus combinations.

Mr. and Mrs. Ligon sold to our detectives a copy of Hazel Kirke for $10, and offered him copies of The Banker's Daughter, M'liss, Felicia, A Celebrated Case, Forget-Me-Not, Musette—in fact, any play, copyrighted or otherwise, which had been performed. They boasted that they had an agency at Chicago, who supplies them with all Western pieces, and an agent in London who sends over all the English successes, and who keeps Tom Maguire and Baldwin's Theatre in new London plays. The mystery as to how San Francisco has been able to produce foreign novelties in advance of New York is thus explained. It will be noticed that Mr. and Mrs. Ligon sell other people's plays for less money than an honest copyist would charge to copy the original manuscript. The woman claims that she goes to the theatre and memorizes the plays. We publish a picture of her this week, so that every doorkeeper may identify her.

All honest people in the profession are interested in this exposure and in bringing Mr. and Mrs. Ligon to justice. The professionals of Chicago should at once organize and hunt down the Chicago agent. The professionals of London should employ a detective to unearth the London agent, who, we are assured, will be found near the prompt place at one of the leading theatres. These dramatic thieves have been at work for years, and the amount of damage they have inflicted upon managers and dramatists is incalculable. At the same time, their mischief has been almost wanton; for at the low prices they charge they have not been able to enrich themselves. They would actually have made more money as honest copyists for honest professionals than they have been able to secure by their dishonest traffic in stolen property.

In this, as in other instances, the receiver is, of course, as bad as the thief. The fraudulent and snap managers and companies throughout the country who have purchased and acted these stolen plays deserve to be sent to prison quite as much as Mr. and Mrs. Ligon. By the aid of our correspondents, we hope to be able to track and expose every one of them, and then to take legal measures to drive them out of the profession which they disgrace. In the meantime the press and the public can greatly assist us by regarding with suspicion every company that is not avowedly under the management of the theatre to which it pretends to belong. Thus, there are no genuine Madison Square companies except under Manager Frohman's direction; no genuine Union Square companies except under Manager Palmer's or Collier's direction; no genuine Fifth Avenue companies. Whenever any such companies are advertised under any other management they are well worth a strict investigation. This week we give further details which will assist in detecting such frauds.

One noticeable incident of this chapter upon dramatic thieves remains to be related. THE MIRROR with the account of the detection of Mr. and Mrs. Ligon was published last Thursday. On Friday morning there appeared in the Sun a stolen report of the stolen plays in which the very language of THE MIRROR was repeated, but without the slightest acknowledgement of the source from which the information was derived. On the contrary, the Sun tried to convey the impression that its reporter had personally interviewed THE MIRROR detectives. The Sun makes great pretences to honesty and integrity; but Mr. Dana must admit that a journalistic thief who steals our report is no better than the dramatic thief whom that report exposes. We look to him for justice in this matter. So far from desiring to advertise THE MIRROR, however, we may now state that, in order to benefit the profession by the utmost publicity, we sent advance sheets of our report to the Herald, and we should have been equally ready to send them to any other daily journal that applied to us for the courtesy. But to take our special report from our columns without a word of credit is a dishonesty of which we could not have believed the Sun would be guilty.

"Good Day to You!"

It looks as if the project of an International Dramatic Copyright will fall through simply because our dramatists are too stupid or too lazy to carry the thing through. Everybody, Congressmen, Senators, lawyers and newspapers have shown a kindly interest in the movement, and proffered their valuable assistance. But this doesn't make any difference. A few dramatists came together, wasted several hours of their precious time in talk, and then deserted the affair. Under these circumstances nothing further can be done. The dramatists do not deserve protection, and it is not likely, if they continue to limit their efforts toward securing a copyright to gas, that they will ever get it. We have done our duty. We have furnished the dramatic writers with an opportunity for securing their plays from foreign thieves; enlisted the sympathy of influential politicians and legal experts—and we have got our trouble for our pains. Such inanition and indifference as the authors displayed is deserving only of hearty contempt, and from now forth, so far as getting them an International Copyright is concerned, we can only exclaim with Bunthorne, "Sing hey to you! Good day to you! And that's what we shall say!" The Herald, Star, Telegram and other newspapers who have taken the matter up will no doubt join in the same refrain with alacrity.

SURROGATE CALVIN'S decision upon the will of the late Mr. Wood gives the executors a million and a half of dollars, and a site in the Central Park for a College of Music, which will do what our Academy of Music was chartered to accomplish, and restore New York to its normal supremacy over Cincinati in musical matters. The whole country ought to rejoice over this handsome New Year's present to the metropolis.

THIS crisp, cold weather is a godsend to the managers who fear the week after Christmas almost as much as the week before. The theatres that deserve favor—and there is only one that does not—are full to overflowing every night.

A PLAY by "a learned jurist" is announced among the reserve forces of the Union Square. This means Judge Barrett's drama, which was written some years ago for the Fifth Avenue Theatre, when Gruff's son-in-law was managing it.

THE useless business manager of the Fifth Avenue Theatre should be put to work cleaning the auditorium of that establishment which has grown very dusty and dirty since his arrival.

MANY actors "swore off" Monday. On the same day the Morton House laid in an extra stock of cheer.

SOROSIS promises to "take up" Oscar Wilde. When will somebody take up Sorosis?

THOMAS MCWATTERS' history of Wallack's Theatre is attracting wide attention.

Personal.

BOUCCICAULT.—Dion is canoodling Boston and blarneying the newspaper men with as persuasive a tongue as Heaven ever put in a clever Irishman's mouth.

RICE.—The country folks are justly indignant because Ed. Rice imposes upon them by advertising Topsy Venn, who does not appear.

MACKAYE.—Steele Mackaye will close up his season January 5, and come here to New York to rest. It is said he will go out again one month hence.

COLLIER.—James Collier is making money this season with his Banker's Daughter companies. He deserves success, and wears it with a generous air.

POND.—Her Atonement, a play by a Mr. Pond, did very fairly last week in New England. The author says he will bring it out soon in New York.

DROWN.—Frank H. Drown, of the Boston *Times*, is in town glancing around with his culchawed gaze. He was just in time for the Wallack opening.

VANDENHOFF.—Harry Pitt was ill two nights last week, and George Vandenhoff, Jr., played his part very acceptably in a piece that is tempting a few people every night to the "Rookery."

LARKELLE.—Every few days some eminent person is charged with matrimonial intentions. Nellie Larkelle is the last, and she indignantly states that such thoughts have never entered her mind.

SYLVIE.—May Sylvie is a pretty young lady who hails from the "Rookery" where she has been acting several seasons. She plays Mrs. Bunker in The Passing Regiment (N. G.) very well indeed.

WINKLE.—Tim Winkle has left his weak little *Sillytongue* to be wagged by weak little men, while he goes out on the road as an advance agent—a position in which we hope he will find that peace and comfort, that he has heretofore sought in vain.

GOODWIN.—Nat C. Goodwin, if rumor be correct, proposes discarding Hobbies during the coming season, and, supported by Eliza Weathersby and a strong company, will star in legitimate comedy, making a specialty of such plays as The Rivals and Everybody's Friend.

BROWN.—W. H. Brown, formerly with C. R. Gardiner, has severed his connection with that gentleman, and hereaftor will manage the Academy over in Jersey City, attend to the interests of the Novelty Theatre, and book My Partner for next season.

WING.—Charlie Wing, full of bustle, rushed in upon us yesterday to say that Hague's Minstrels have changed back to their old olio, which they discorded as an experiment Monday night, and the capital performance now goes with a vim. We are glad to hear it, because the party is a clever and a novel one.

MCGEACHY.—Charles McGeachy asks us to notice the new style of Professor newspaper advertisements, which are printed in bright colors. This certainly is a novelty, but while it is beneficial to The Professor it is most unfair to all other advertisers, who play for proper display in an equal conspicuousness. For this reason the plan will be found unprofitable to publishers, and as soon as they find this out they will shut down on it for reasons of policy.

BILLINGS.—The burial of Mrs. A. D. Billings (Laura Thorpe) took place Sunday at the residence of her husband, 341 East Nineteenth street. Among those present were Louis Aldrich, H. W. Montgommery, William Tissington, Julian Magnus, Frederic DeBelleville, W. S. Quigley, Maude Harrison, John Mathews, Messrs. Morse, Elberts and Winters. There were many flowers from the members of the Union Square company. Mr. Billings was obliged to resume his part in Lights o' London Monday night.

ALDRICH.—Louis Aldrich will play My Partner many seasons yet; it is a piece that will coin money until he gets tired and makes a change of part. In anticipation of that far off possibility, and to encourage a talented genius, Mr. Aldrich has purchased a comedy drama, called An American King, from Charles Dazey, the Harvard graduate. It contains a fine character, of a truly native type, for the star, and if we live long enough to outlive Mr. Aldrich's justifiable partiality for Campbell's best work, there is some chance of seeing it played.

The Usher.

In Ushering

Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

A great play, with a great actor, who is a great good fellow, form a combination that is irresistible and catches me every time. It is no wonder, then, that whenever Louis Aldrich and My Partner come near Gotham I invariably arrange my engagements in such a manner as to have one night open for the personal enjoyment of both. One night last week I crossed the ferry to Haverly's Brooklyn Theatre, and cried and laughed with the tribulations of Joe Saunders and the buncombe of Major Gritt after the usual fashion. Between the acts, happening to drop into Hubel's Hotel—an excellent house of refreshment, by the way—I overheard a discussion between two Brooklynites, which, it must be confessed, was slightly amusing. "I tell you he is a real Chinaman!" exclaimed one. "Nonsense!" replied his companion. "But his head is shaved up over the temples—I saw that plainly through my glass." (I correctly surmised that the innocent junior member of the Aldrich and Parsloe firm was the subject under consideration.) "That doesn't make any difference," said the doubting man; "he's a Yank." This enraged the man with the Celestial theory, "You're a crank! Didn't you read the name on the bill. It's Pah Slo. If that ain't Mongolian I'll eat your umbrella!" The confab was becoming interesting. "What' you bet?" asked the first. "A case of Mumm for the Chinee." "Done!" The question now arose as to the manner of deciding the bet. I suggested that it should be left to Aldrich, not wishing to spoil the fun so early in the evening. After the performance Aldrich met the party. He settled the wager, to the intense surprise of the losing individual, who willingly took Charlie Parsloe's address and sent him a case of champagne—the fate of which was eventually settled at a New Year's dinner, which was attended by a dozen of the jolly comedian's friends. The Brooklyn man who lost the bet, before he went away with his jubilant friend, solemnly announced that this was the first time his eyes had led him astray.

* * *

An individual who is rapidly getting himself disliked on all sides is the new manager of the Fifth Avenue Theatre. His ingnorance, arrogance and flatulent egotism are in strong contrast with the characteristics of his predecessors, the gentlemanly Mr. Andrews and the competent Dan Frohman. He signalized his arrival by assuming the manners of an autocrat, not only towards his inferiors, but the public and the press as well. This is not the sort of man Haverly wants for such an important post as the Fifth Avenue; this is not the sort of man that theatre goers and newspapers will endure. Hayman will have to mend his ways or go.

* * *

Christmas night was made very merry by the Photos company at Fort Wayne. Pretty Alice Harrison found in her tiny stocking a fine diamond locket and lace pin, and three gold eagles, polished on one side, and inscribed "To Alice, from the Photos company—God bless you—Merry Christmas." Her brother Louis, who is a sad prodigal and didn't deserve such treatment, was made happy by a handsome signet ring and diamond scarf pin. Sam Harrison, the agent, received a crisp $100 bank note from Alice. The Photos have forestalled the millenium, or more likely, peace and good will that passeth understanding reigneth between star, manager and troupe.

Telegraphic News.

EDITOR NEW YORK MIRROR:

CINCINNATI, O., Jan. 4—Vine Street Opera House was burned at three o'clock this morning. The fire originated on the stage. Loss will probably approximate ten thousand dollars. The management proposes rebuilding immediately. MAC.

EDITOR NEW YORK MIRROR:

BRADFORD, Pa., Jan. 3—My Partner played here last night to tremendous house—one of the biggest of the season. C. H. S.

EDITOR NEW YORK MIRROR:

BURLINGTON, Ia., Jan. 3—The Professor packed the house here last night. We were obliged to cancel Keokuk to night on account of the Board of Health closing the Opera House there in consequence of the prevalence of smallpox. Remained in Burlington repeating performance. Another large house solely from newspaper announcements—no other advertising was done.

CHARLES MCGEACHY.

Farewell Cleves.

There have been some serious differences between the manager of the Only a Farmer's Daughter combination and the star of the troupe. The conduct of the latter having been somewhat severely commented upon by the provincial press, and frequent remarkable chapters of Cleves' history having been forwarded to us from various members of the company at different times, induced the belief that matters would culminate sooner or later in the discharge of Lillian Cleves. The lady undoutedly possesses talent, and was making a good reputiou, for the first time in her career, through the country, which would eventually have given her a professional status. But, unfortunately for her, she got disliked among her associates, engendered bad feeling by numerous displays of temper, married an actor who had been dismissed from the organization, and altogether conducted herself in a manner calculated to hasten the inevitable result of such manœvres. Hearing that affairs had terminated in this fashion a MIRROR reporter was dispatched to find the manager of Only a Farmer's Daughter, and learn the particulars. Mr. Gardiner was found, after some search, on board a Westward-bound train, ready to start from the Pennsylvania Railroad depot in Jersey City. He was accompanied by his wife and Adelaide Cherie. Mr. Gardiner readily consented to divulge the facts of the case to the reporter.

"Miss Cleves leaves your company, I understand?"

"Yes, I have discharged her."

"On what grounds, pray?"

"For general reasons. Artistically she has been a success—so much I admit—but as a member of my company she has been a decided failure."

"In what way?"

"Well, the story is too long to tell fully before the train starts, but I can briefly relate my reasons for making a change. Miss Cleves has married a very troublesome man, and her honeymoon has not been marked by that sweetness so desirable during that happy period. Foote and she fight like cat and dog, and I am sorry to say their combats have gone further than good order allows—other weapons besides words are said to have been used on more than one occasion. These little domestic scenes have prevented Miss Cleves from performing her part, and Miss Welby has been obliged to act in her stead several times."

"Is this the only cause for grievance?"

"Oh, no—there's worse to come. She has an unhappy weakness—habit, or whatever you may wish to call it—which tends to make people hilarious and at the same time interfere with their work. This has been so marked in Miss Cleves' case that the newspapers and public have remarked it. Of course, you can readily understand that these objections, if there were no others, are sufficient to necessitate my dismissing her from the company. It is a stringent measure, certainly, but no other means are available. Not long ago I came near doing this, but she promised to do better, and so I allowed her to remain, in the hope of reform, which I now find did not follow."

"Have you filled Miss Cleves' place?"

"Yes, Miss Adelaide Cherie is going on now to play her part. Madame Laurent will suit her strong, emotional talents capitally, and with the excellent material she has to work on there is no question as to her success. She has studied the character thoroughly, and will be ready to begin Thursday night. Next week we play St. Louis, and there the critics will have a fair chance to test her mettle. I believe in taking actors from the ranks and making them stars. The public knows all about the few reigning favorites that monopolize these positions at present, and they want novelty, new faces, fresh talent."

"You build hopes on your new star, then?"

"Of course. I picked her out from many who were anxious to play the part, and I have great confidence in her capability. Nobody who ever attempted Madame Laurent failed in it, and I guess Miss Cherie won't be far behind the rest."

At all events, however the new star may acquit herself—and there is good reason to place faith in Mr. Gardiner's prophecy—the internal dissensions of the Only a Farmer's Daughter are at an end, let us hope forever.

Oscar's Plans.

Mr. Wilde will make his first appearance Monday, January 9, at Chickering Hall, where he will speak about "The English Renaissance." This lecture will be a brief insight into the causes that led to the æsthetic craze, and a history of its growth and development. Oscar has an eloquent tongue; nobody is better qualified to talk about the subject. It is quite certain, therefore, that his appearance on the platform will not wholly partake of the nature of a "guy." Society (and the Sorosis, of course,) will take this gentleman to its heart, and if he does not surprise us by turning out to be only a clever man of genuine literary ability, he will at any rate serve a purpose in posing before the public as an amusing crank.

Wilde has brought over with him a volume of unpublished poems, which the managers will put in press should the author's personal success be great. Part of his luggage also will be a play called Vera, the Nihilist, the production of which at the Standard is among future possibilities. The piece was accepted at a London theatre, and would have been produced under Wilde's supervision had his plans not experienced a change in regard to coming to this country.

"Seeing" Duff's Son-in-Law.

The lank and literary son-in-law of Duff has many good reasons, aside from his personal ungainliness, for concealing himself from public observation. One good reason is that the *Herald* report of Chief Gicquel's examination of his theatre has convicted him of concealing from the public, for over a year, the official condemnation of the house as unsafe and a "Rookery." Over a year ago Chief Gicquel reported to the Fire Department that the only way to make Duff's theatre safe was to tear it down and build another. Yet during the year Duff and his son in law have concealed this fact, and invited the public into their unsafe house. They are still trying to brazen the exposure out; only the law will ever bring them to obey Chief Gicquel's official report.

Meanwhile, Duff's son-in-law is virtually in hiding. Perhaps he supposes that the legal papers may be served upon him without further notice. Perhaps the recent arrest of his only crony on the press has unnerved him. At any rate, he is virtually in hiding.

Horace Lingard, who has recently been purchasing the rights to several new plays, had a passing fancy to add the passing show to his repertoire, and wrote to Duff's son-in-law asking an interview on business.

He received a reply from a secretary, stating that Duff's son in-law would be at the theatre during certain hours of the day.

Armed with this note, Mr. Lingard went to the box office of Duff's theatre, and asked for Duff's son-in-law. Duff's son replied gruffly that he knew nothing about him.

"Isn't he at the theatre," inquired Mr. Lingard, astonished.

Duff's son didn't know, and evidently didn't care.

"But I want to see him upon business," said Mr. Lingard, "and here is a note from him making an appointment with me."

"Then you had better go and hunt him up at the back door," said Duff's son, with the family politeness.

After a long search, Mr. Lingard at last found the stage door of Duff's Theatre, at a distance from the main entrance, and entered a narrow passage guarded by another Cerberus.

Mr. Lingard asked if Duff's son-in-law was in.

"'Quire at the front," replied the Cerberus surlily.

"I have been to the front, and was sent here. This is my card. This is a note from your master making an appointment with me. He knows me very well, and doubtless expects me. Now, I want a civil answer."

Instead of answering, Cerberus took the card and blew up a speaking tube in the wall.

Fifteen minutes intermission, during which Mr. Lingard waited as patiently as possible, and wondered how the company could escape through such a narrow passage in case of fire.

Then a messenger boy emerged from the interior of the theatre, siezed Mr. Lingard's card and disappeared.

Five minutes more of intermission, during which Mr. Lingard made up his mind that, in case of fire, Duff's son in law would certainly be roasted anyhow.

Then the messenger returned, and said impudently: "Write down your business."

Mr. Lingard silently handed him the note making an appointment, and again the boy disappeared.

Another long intermission, during which Mr. Lingard concluded that if Duff's son in-law escaped burning in this world he would catch it in the—

"Whew!" went the speaking tube whistle, interrupting this soliloquy, and Mr. Lingard heard the mystic order:

"Let him up!"

Mr. Lingard went up, and finally happened upon the private office of Duff's son in-law. He opened the door. Duff's son in law was seated at a desk, with papers to right of him, papers to left of him, papers in front of him. Perhaps he was recovering one of his original plays from some wicked French author's manuscript. He did not look at Mr. Lingard. Mr. Lingard did look at him for some minutes, taking a chair uninvited in order to look at him comfortably.

Duff's son-in-law was evidently wandering in France.

Mr. Lingard, perhaps, reflected how nicely he would look in the padded room of a lunatic asylum, with his head shaved and a chain around his waist.

Something in Mr. Lingard's train of thought annoyed Duff's son in-law, who, without recognizing Mr. Lingard in any way, uttered the momentous word,

"Well?"

"I have seen The Passing Regiment," said Mr. Lingard.

No remark.

"I think it would make a good light piece to vary the repertory of my traveling company."

Dead silence.

"Will you let me have it upon a royalty?"

"No!"

"For a fixed sum per night?"

"No!"

"On any terms whatever?"

"No!"

Mr. Lingard rose, walked to the door and said, "Good morning."

No response.

Mr. Lingard took a last, long, contemptuous look at Duff's son in-law, who had never never once lifted his eyes during the interview, and then departed, sincerely regretting that assault and battery are illegal.

A day or two afterwards, Dave Belasco also desired to see Duff's son-in-law upon business, and also wrote and received a note in reply, making an appointment.

Mr. Belasco went to the front of Duff's theatre and encountered the stereotyped rebuffs.

Duff's son didn't know and didn't want to know anything about Duff's son-in-law. Better apply at the back door.

After the usual voyage of discovery, Mr. Belasco reached the remote stage-door, and was told that he had better go to the front.

Mr. Belasco had already been to the front, &c., &c.

"Well, yer kin go to de front agin. Yer won't fin' him here. Yer kin jist wait in de front till he comes out dat way," said the Cerberus.

Mr. Belasco went to the front again; sat down on the stone steps and waited.

Hours elapsed. Mr. Belasco fell asleep, perhaps. He was aroused by the shock of a man stumbling over him. He rose. The stumbler was Duff's son-in-law, who is as afraid of an assault as Guiteau, and was, therefore, remarkably civil—for him—after his fright at falling over a man on his own steps.

"Good day," he said hurriedly; "have you seen the piece? What do you think of it?"

"Oh, yes," replied Mr. Belasco slowly. "I've seen the piece."

"And what do you—but what's your business with me, please?" he nervously asked.

"Well, said Mr. Belasco, "to tell the truth, I have been waiting here so long that I have quite forgotten what my business with you was. If I ever think of it again I'll come back and tell you about it. Good day!" And Mr. Belasco walked quietly away.

Duff's son-in-law gave one scared glance up the street, and then darted back into the dark theatre, where he hides himself.

The Dramatic Thieves.

The new year ushers in several more dramatic thieves, who are being brought to light by our corps of provincial detectives. The feeling against these disreputable parties is growing very strong, and many honest managers have already announced their unwillingness to play people in pieces that are not properly authorized. Stolen Hazel Kirkes are diminishing in numbers, owing to the prompt action of the Madison Square management, and other play owners, taking heart from the success of Manager Frohman's prompt action in suppressing the thieves, are plucking up energy to pursue a similar course. These are steps in the right direction, and the effect is plainly felt even now.

The Lester combination are playing M'liss and other stolen pieces through Illinois. They were in Lincoln Dec. 31.

A Hazel Kirke troupe, presumably bogus, has been engaged by Manager Rood to play at Keator Opera House, Homer, N. Y.

"Daly's Fifth Avenue Theatre is billed for an appearance in this city Jan. 2 and 3 in Pique and Divorce, under the auspices of the city bill posters," says the Binghampton *Republican*. Who is Daly? And by what feat of magic was the Fifth Avenue Theatre transplanted and billed in Binghampton Jan. 2 and 3?

Mabel Norton is still playing The Phœnix through the interior of Texas. Is this done with Milton Nobles' consent?

Macready's New York Comedy company is playing Hazel Kirke through Wisconsin. They were in Madison December 24. Edwin Clifford is reported from the same State as a pirate of the Banker's Daughter and Hazel Kirke.

George Kendall's Dramatic company, starring Lizzie Kendall in Illinois and Indiana, supported by "a superb silver cornet band and a classical orchestra" is the worst theft yet. Among other plays in Kendall's extensive repertoire are Maggie Mitchell's Fanchon, J. M. Hill's Joshua Whitcomb, Milton Nobles' Phœnix, Bartley Campbell's Fate, Steele Mackaye's Won at Last, Henry French and Bronson Howard's Banker's Daughter, Duff's son-in-law's Under the Gaslight, McKee Rankin's Danites, and Kate Claxton's Two Orphans. A prospectus before us denominates this Kendall's organization as being "refined, chaste, and intellectual." This is rubbing it in, with a vengeance.

A party calling themselves the "New York Comedy Company" played in Woburn, Mass., one night last week at Lyceum Hall. Charles Harkinson and a dozen other small-fry professionals appeared in Mother-in-Law. The baggage of the troupe was attached for a bill-poster's bill amounting to seven dollars. The company is still playing in New England, but Mr. Tillottson, acting upon this information, is after it.

A correspondent writing from Mason City, Ill., says: "Snide combinations are as thick as mosquitoes in a swamp in this vicinity. The Bella Golden company is one of them, and is doing Hazel Kirke to good business. On my arrival in this town I found the Adelaide Elliott combination playing several copyrighted plays, but they went to pieces before the engagement ended. The manager was Arthur Cambridge, of Chicago. He pawned the company's baggage to pay railroad fares, but afterwards redeemed them. Some of the party left for Chicago, and Miss Elliott and Cambridge went to St. Louis. This company collapsed at Union City, Ind., about the first of November, and the manager left them without salaries. Such 'snaps' as these are ruining the Western and Southern towns; they generally announce three nights or a week, and if the first night is a good one they know they cannot draw a second house, and skip the town in the night, repeating the business in the next available place."

Professional Doings.

—This is the picture of Mrs. Ligon (Adelina Gasparini), the play thief who was exposed last week.

—Harry James, Jr., has sold a play to Willie Edouin. It is not named yet.

—Minneapolis is to have a new Opera House which will cost $75,000, and seat 1200 people.

—Mrs. Scott Siddons, it seems, has made a success in London in Rosalind—physically, of course.

—Charles Forbes will not star Henrietta Vaders, a correspondent informs us, until next September.

—Howard P. Taylor, late of THE MIRROR staff, has gone to New Haven, where he will manage the Opera House.

—There are letters in the post-office at Portsmouth, Ohio, for Marion Grey and the manager of Dupres' Minstrels.

—It is given out officially from the Madison Square mangement that their various attractions played to over $9000 New Years Day.

—The Professor company all went through the process of vaccination the other day. Louis Aldrich's people did the same thing Saturday night in Brooklyn.

—The corner stone of the old American Theatre in New Orleans was found the other day by some workmen who were making excavations. This stone was laid in 1822.

—The coalition of Bartley Campbell's companies makes a very strong combination, including such people as Emily Baker, Eugenia Blair, Charles McManus, and W. H. Power.

—The P. O. clerk at Springfield, Mass., notifies us that there are letters in his office for Spencer H. Cone, Baron Littlefinger, Tom Thumb, Frank West and William Heywood.

—Thomas E. Snelbaker, manager of the Vine Street Opera House, Cincinnati, and proprietor of the Snelbaker Majestic combination, contemplates getting a theatre in New Orleans.

—Kit Clarke assumed the management of Haverly's Mastodons at Harrisburg, Monday. Kanny Kit! We suspected that jewelry store was only a myth—we were, as usual, right.

—W. W. Allen, the Yankee comedian, late of Emmet's company, and A. W. Maffin, the pantomimic comedian, propose to star next season in a new play which will air their eccentricities.

—George H. Adams is everywhere acknowledged to be George L. Fox's successor. He trained in good hands, for Tony Denier is, or rather was while he performed, the best clown in the business.

—The New England Opera company went up in Dayton, Ohio, the other day, because it did not carry a Mascotte. Some of the troupe appeared in this city Tuesday morning in a particularly demoralized condition.

—Eugenie Legrand has made a hit in Canada. The Toronto *Evening Telegraph* speaks goldenly of her acting of Camille; and the *Evening News* says that she loses nothing by comparison with even Clara Morris. High praise, indeed!

—The New Haven Opera House was favorably opened Monday evening last, under the name of Minnie Cummings' Theatre, with a stock company. The opening play was Romeo and Juliet, Miss Cummings coining golden opinions for a capable rendering of Juliet. The house was crowded. The new venture opened auspiciously.

—Hubert Heuck, of Heuck's Opera House, Cincinnati, assumes charge of the Coliseum, heretofore managed by F. Bachmann, and will in future conduct both theatres. The practice of smoking and beer drinking will be abolished at Heuck's, and the attractions presented will comprise only those of the better class. Sensational drama and vaudeville entertainment will for the future be confined to the Coliseum.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

diences. The star is supported by a miserable company of sticks, even worse, if that be possible, than last year. The houses have been good, and gradually on the increase, though I have been unable to discover the cause, unless it be the low price of admission. Booked: Ransom's Across the Atlantic company 3d; Cartland-Murray combination 9th, week.

OMAHA.

Boyd's Opera House (A. L. Marsh, manager): The Troubadours 2d who give a matinee and evening performances. Ada Gray 5th, 6th and 7th, and C. D. Hess' Acme Opera company 12th, 13th and 14th.

Academy of Music (J. S. Halbert, manager): Florence Herbert and company open 2d for a week at popular prices; change of bill every night.

Items: Thomas Boyd, a brother of our manager, will preside at the box office of Boyd's Opera House hereafter.—J. S Halbert, of the Academy, has appointed Mr. T. N. Mealio assistant manager and treasurer at his house.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): John L. Stoddard gave his third lecture Dec. 27 to a large audience; Haverly's Stratagists company pleased small audience 29th; had the night been pleasant they would have had a large house.

Smyth's Opera House (John Shirley, manager): C. E. Verner's Eviction company played Dec. 26 and 27 to fair business. The Boylston Star company with Cool Burgess drew good houses 30th and 31st, and gave a first-class entertainment.

PORTSMOUTH.

Music Hall: Boston Theatre company in Michel Strogoff Dec. 28 to a large audience. The play was given in its entirety, and aside from the magnificent accompaniments in scenery such as has been used at the Boston Theatre, was fully equal to the representation at the latter place. The Wilkinsons, Charley and Willie, appeared at Music Hall 31st in E. A. Locke's new play, Priscilla (The Cherub), giving it in spirited style and to a delighted house. No bookings for either Music Hall or the Opera Hall for some weeks hence.

NEW JERSEY.

NEWARK.

Grand Opera House (L. Gray, manager): J. K. Emmet in Fritz in Ireland drew an audience about three times too big for the house who received the piece with ecstatic approval. Booked: Edwin Booth in Hamlet 5th; Florinel 9th and 10th.

Park Theatre (L. Gray, manager): Januauschek in Mother and Son Dec. 29. She overweighted the piece and support and made the general effect very ponderous. Frank Mordaunt in Old Shipmates 30th and 31st to a fair house. Cinderella at School 2d to jammed houses matinee and evening.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager). Our Boarding House to good business Dec. 26. Ten Nights in a Barroom to crowded house 2d. Booked: Geo. F. Rowe in Brass 5th; Chanfrau as Kit, the Arkansas Traveler 9th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. C. E. Leland, manageress): Mary Anderson closed one of the most successful week's engagements of the season, the house being crowded to repletion nightly, and on one or two occasions standing room only was obtainable. Coming: Maggie Mitchell, 2d, 3d and 4th; Our Gobblins, 5th, 6th and 7th.

Music Hall (George E. Oliver, manager): Ford's Opera company in Patience and Billie Taylor, Dec. 28 and 29, to good business. Coming: Theodore Thomas' Orchestra, 5th and 6th.

Tweddle Hall (Wm. Appleton, Jr., manager): The Wilbur Opera company, Dec. 28, 29 and 30, in The Mascotte, giving satisfaction. Coming: M'lle Rhea 2d, 3d and 4th.

Leavantine's Theatre (F. Leavantine, manager): May Fiske's Blondes are to appear during the coming week. Business has been first class at this house of late.

Items: Wm. F, Burroughs is the guest of H. J. Sargent at the Delevan House.—Mrs. Leland, our popular manageress, has gone to Florida for a brief visit.

AUBURN.

Opera House (A. Shimer, manager): General Tom Thumb's museum to good business Dec. 26 and 27; Maggie Mitchell as the Little Savage 28th to splendid business; B., W., P. and W. Minstrels played to one of the largest houses of the season 31st; standing room only. Booked: Col. Robinson's Mammoth Humpty Dumpty company 4th.

Academy of Music (E. J. Matson, manager): Booked: Joseph H, Keane in Rip Van Winkle 2d.

BATAVIA.

Opera House (H. C. Ferren, manager): Barlow, Wilson, Primrose and West's Minstrels Dec. 28 to $650 house gave a very clever performance. Booked: Boston English Opera company in Olivette 13th.

Item: Over two hundred copies of the CHRISTMAS MIRROR were sold here.

BINGHAMPTON.

Academy of Music (A. D. Turner, manager): Rentz's Minstrels Dec. 26 to fair house. Haverly's New Mastodons 27th; business good.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): The Original New Orleans Minstrels gave a good entertainment Dec. 29 to good house. Booked: John Thompson 7th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Our Boys by home talent Dec. 29 and 30. Booked: Litta's Concert company 4th; Frank Mordaunt's Our Shipmates company.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Maggie Mitchell in The Little Savage drew a full house Dec. 29. Col. Robinson's Humpty Dumpty company 2d.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Leavitt's Rentz Minstrels, Dec. 27, to poor business. Litta Concert company, 28th, in concert and one act from Il Trovatore, to a large and well pleased audience.

RICHBURG.

Baum's Opera House (Louis F. Baum, manager): Charlotte Thompson in The Planter's Wife opened the new Opera House to a packed house Dec. 29. The theatre is very handsomely fitted up with new scenery by Johnston, boxed interiors and every modern convenience, the auditorium elegantly frescoed, and lighted and heated by gas. The same company 30th in East Lynne. Planter's Wife matinee and Jane Eyre, 31st. Booked: Leavitt's Specialty company, 3d; Con J. Murphy, 6th and 7th in Connie Soogah.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Hill's Deacon Crankett company appeared to fine business during the week ending Dec. 31. Booked: Gec. Fawcett Rowe 2d, 3d and 4th; Robinson's Humpty Dumpty troupe 5th.

Grand Opera House (Jos. Gobay, manager): Charlotte Thompson, supported by a fine company drew large houses Dec. 26 and 27, appearing in Jane Eyre and East Lynne; Barlow, Wilson, Primrose and West's Minstrels to packed houses 29th and 30th. Coming: Minnie Estelle 2d and 3d; Ford's English Opera company 4th, four nights.

Item: On the evening of Dec. 29 Manager Brown, of B., W., P. and W.'s Minstrels was presented with an elegant gold medal by the members of the troupe. George H. Coes made the presentation speech, which was happily responded to by Mr. Brown.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Maggie Mitchell to fair business, Dec. 26 and 27. Hermann to large business balance of week. This week, Ford's English Opera company in Patience and Billee Taylor.

TROY.

Griswold Opera House (S. M. Hickey, manager): Kiralfy's Michel Strogoff combination was largely patronized Dec. 26, 27 and 28, as was also Gardner's Legion of Honor company, 29th, 30th, and 31st. Coming: Mitchell's Pleasure Party, 2d. 3d and 4th, Maggie Mitchell, 5th, 6th and 7th; Harry Miner's Frank Frayne combination, 17th.

Rand's Opera House (Preston and Powers, managers): The Wilbur Opera troupe came Dec. 26, 27 and 28 to good business. Ford's Opera troupe, 31st, to fair attendance. The Madison Square Hazel Kirke company appear 2d; B., W., P. and W.'s Minstrels, 9th.

NORTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John M. Barrow, manager): Fred Warde Dec. 28 four nights to very poor business. He and his company deserved better success. Warde is an actor of merit, but our citizens do not take much to tragedy, and the city at this time is bare of strangers. This house will be closed next week. Booked: Genevieve Ward 9th and 10th; the Vokes 11th and 12th; Annie Pixley 13th and 14th.

OHIO.

CANTON.

Opera House (Louis Schaefer, proprietor): Happy Cal Wagner to poor business Dec. 30. Coming: Planter's Wife combination 4th; Aldrich-Parsloes' My Partner 6th; Correno Donaldi Concert company 10th; Hazel Kirke Madison Square company 12th; Hyers Sisters' combination 14th.

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Nick Roberts' Specialty and Pantomime troupe pleased the juveniles immensely last week. Emily Melville this week in Patience, Boccaccio and Royal Middy. Deacon Crankett company 9th.

Academy of Music (John A. Ellsler, manager): The Planter's Wife, an emotional drama of some merit, with strong situations and distinctive characters, was presented to fair houses last week by the Keene Wheelock combination. This week the Swift and Sure combination. The 100 Wives combination 9th.

Items: Manager Hanna assumed the role of Santa Claus at his Christmas and New Year matinees, and presented each child in attendance with a gift of toys and candy.—The Thomas Orchestra 3d.—Tom Thumb and Wife at Case Hall this week.—Litta Concert 18th.—John B. Gough lectures here 19th.—Treasurer Shannon rejoices in the possession of an elegant Christmas present in the shape of an easy chair.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, The Galley Slave with Gussie DeForrest as Cicely Blaine played to full houses Dec. 26th and 27. Only a Farmer's Daughter played a very successful engagment 29th, 30th and and 31st. Booked: Baker and Farron in Chris and Lena 2d, 3d and 4th; Miner-Rooney combination 5th and 6th; Baird's Minstrels 7th and 9th.

Grand Opera House (Col. Theodore Morris, manager): Banker's Daughter did a big business Dec. 26 and 27. House closed rest of week. Booked: One Hundred Wives 2d and 3d; Kellogg Concert company 6th.

Items: Willis Cobb, of this city, who has been with Sells Bros.' Circus for a number of years, is about to take the management of B., W., P. and W.'s Minstrels.—The Grand is to be refurnished in elegant style. The work will commence 7th.—Since Mr. Foote's retirement from Only a Farmer's Daughter company, he devotes much of his time to Miss Cleves' poodle.—The wardrobe of the Galley Slave company did not reach here in time for the Christmas matinee, and the play was produced with street costumes

PORTSMOUTH.

Opera House (John Wilhelm, proprietor): Howorth's Hibernica booked for Dec. 29. Gulick's Furnished Rooms 12th.

SANDUSKY.

Bumiller's Opera House (William Stoffle, manager) Thomas W. Keene as Richard III Dec. 28 to big business. Booked: The Florences 2d; Aldrich and Parsloe 7th; Emelie Melville's English Opera company 12th; Nat Goodwin 17th; Anna Dickinson 25th.

SPRINGFIELD.

Grand Opera House (Sam Waldman, manager): Duprez and Benedict's Minstrels are playing to big business to night, Dec. 31. Booked: Harrison's Photos 11th; Hazel Kirke 12th; Rooms for Rent 14th; Leavitt's Minstrels 18th.

Black's Opera House (James Martindell, manager): Baird's Famous Minstrels played to good matinee and night's business Dec. 26. The show gave entire satisfaction. Neil Burgess' Widow Bedott company walked through their little piece 28th. They failed to please the small audience present. J. Rial's Two Orphans play a matinee and night 31st to fair houses.

Items: The new Crystal Hall will open Feb. 20 with a first class company.—THE MIRROR is on sale at Pierce and Co.'s.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Rooms for Rent combination Dec. 26 and 27, to small houses. Carreno-Donaldi Concert company Dec. 29, to a disouragingly small audience. Owing to an injury to her hand caused by the fall of a piano cover, Mme. Carreno was unable to appear. Billed: Mr. and Mrs. W. J. Florence 3d and 4th; Two Nights in Rome 6th and 7th.

URBANA.

Bennett's New Opera House: The Galley Slave Dec. 28 to fair house; it gave satisfaction.

ZANESVILLE.

Opera House (Schultz & Co., managers): Furnished Rooms combination to good houses, matinee and evening, Christmas. Collier's Banker's Daughter to large audience Dec. 30. Steele Mackaye's company billed 2d.

Music Hall: Jay Rial's Two Orphans combination played to good houses, matinee and evening, Dec. 26.

PENNSYLVANIA.

CARBONDALE.

Julia A. Hunt in Florinel Dec. 27 and 28 to good business and good entertainment. Booked: John E. Owens 3d.

COLUMBIA.

Opera House (S. H. Zeamer, manager): John E. Owen in Victims and Solon Shingle Dec. 26 to large house; the audience were delighted. Buffalo Bill in Prairie Waif to an overflowing business 27th. The cantata of Fairy Grotto by home talent 30th. Manager Miller with All the Rage to a full house. The company acted fairly, one and all. Booked: Eric Bayley Comedy company in The Colonel.

DANVILLE.

Opera House (Frank C. Angle, manager): B. McAuley gave a pleasing entertainment to packed housed Dec. 31. Hyde and Behman's Star company billed for 4th.

Items: Everybody here is talking about the CHRISTMAS MIRROR.

ERIE.

Park Opera House (Wm. J. Sell, manager): The Florences played Mighty Dollar and Professor Opstein, Dec. 26 and 27; the latter play not giving satisfaction. Thomas W. Keene in Richard III., 29th, to large house. Rose Eytinge in Felicia, 30th, to good business. Leavitt's Hyers Sisters' combination, 31st, to fair patronage considering the weather. For present week, Charlotte Thompson, 2d, matinee and evening. My Partner, 3d.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): A good sized audience were disgusted by a butchery of Frou Frou at the hands of Wood's Museum company Dec. 26. Buffalo Bill drew a crowded house 27th. John E. Owens in Victims and Solon Shingle to good business 29th. Gulick's Furnished Rooms company made it pleasant for a large audience 30th. Booked: All the Rage 2d; Haverly's Mastodons 3d; Eric Bayley Comedy company in The Colonel 5th.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): T. W. Keene in Richard III drew over $600 Dec. 30. Geo. Learock as King Henry and Richmond was good; rest of support only fair to middling.

PITTSBURG.

Library Hall (Fred. A. Parker, manager): Den Thompson met with fair success at this house last week. The Boston Ideal Opera company begin a week's engagement, 2d. The Kellogg Concert company, 9th and 10th. Edwin Booth, 11th, four nights.

Opera House (John A. Ellsler, manager): The popularity of Joseph Jefferson is still very great here, as was evidenced by the large houses which he drew last week. Oliver Doud Byron in several of his own productions, one week commencing 2d. M. B. Curtis in Sam'l of Posen, 9th. Hanlon-Lees, 16th.

Williams' Academy (H. W. Williams, manager): The usual story at this house; business good. A vaudeville company of the management's own selection this week, followed 9th, by the Rentz-Santley company.

Museum (Harris and Kohl, managers): Business still continues good at this house. Popular prices and a good entertainment are the attractions.

Items: Harry Williams was presented by Manager Fred. Parker and other friends, with a handsome sleigh and set of bells, Dec. 26.—Library Hall will probably have a Sixth street entrance next season. If this cannot be accomplished, Fred. Parker, with the assistance of his friends, will erect a handsome theatre on one of our prominent thoroughfares.—Notwithstanding Lawrence Barrett's assertions, that gentleman will play in this city next season under the management of Fred. Parker.—Deacon Crankett combination will appear at Library Hall, 16th.—Joseph Jefferson closed his season here and returns to his plantation in the South. The company dispersed as follows: Fred Robinson, Charles Waverly, Mark Pendleton and Ada Dias to New York; Mrs. John Drew to Philadelphia, and Harry Taylor to Boston to join the Kate Claxton combination.—One Hundred Wives combination passed through *en route* to the West 26th.—McRee Crankin and wife are due here Feb. 12.—B. W. Thomas, of the Fiske Jubilee Singers, is home on a short visit.—Edward Kohl will leave for New York, 2d. He intends to secure some strong attractions for the Museum during his stay in the metropolis.—Will H. Coffman, the champion roller skater of America, who has been giving exhibitions at the City Hall Rink, will shortly sever his connection with that institution, owing to a misunderstanding with one Hunker, the financial banker of the management. Mr. Coffman is very popular here, and has made many friends during his stay in this city.—The Miner-Rooney combination will appear at the Academy 16th.—We have three roller skating rinks in this city, all of which are doing a good business.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Minnie Wallace to a large house Dec. 26; bad show. Hill's All the Rage gave a fine show to immense business 28th. Hyde and Behman's Star Specialty troupe 30th to good business.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Hyde and Behman Star Specialty company Dec. 28 to crowded house; standing room only; company good. Booked: Eaton's All the Rage 5th; J. E. Owens in Solon Shingle 6th.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Mr. and Mrs. Florence, booked to appear Dec. 23 in The Mighty Dollar, but owing to illness of Mrs. F., Ticket-of-Leave-Man was substituted to a fair house,

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Fifth Avenue Divorce company Dec. 26 to immense audience. B. McAuley as Uncle Dan'l met with an enthusiastic house 30th.

RHODE ISLAND.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Mastodon Dime Museum booked for Dec. 26. 27 and 28 failed to appear. It is reported that they encountered an unusually heavy gale at Woonsocket, and went down before it. They failed to liquidate a billposters account in this town. What purported to be the Wilbur Opera company came 2d to very fair business. The succeeded in completely murdering the Mascotte, and disgusting the audience. Booked: Barry and Fay's Muldoon's Picnic 4th.

PROVIDENCE.

Opera House (George Hackett, manager): Mr. and Mrs. George S. Knight played a profitable engagement week of Dec. 26. This week, Rice's Surprise Party and Comic Opera company unite here, and will stay three nights and matinee. Wilber Opera company finish the week in The Mascotte.

Low's Opera House (William H. Low, Jr., manager): Anna Dickinson announced for 2d has cancelled until sometime in April; Edwin Booth will appear 3d in Richelieu and 4th as Iago in Othello. The advance sale opened Wednesday last, and reached by noon of that day $1604. Mr. Booth's last engagement here was of two weeks' playing every night, and two matinees to crowded houses.

Theatre Comique (Hopkins and Morrow, managers): Fourteen hundred and sixty people were crowded into this theatre on Christmas afternoon, and the same rush continued all the week. The show was an excellent one. This week, Harry Miner's Comedy Four combination appear.

SOUTH CAROLINA.

GREENVILLE.

Gilreath Opera House (B. Gilreath, manager): Den Thompson Dec. 22 to good house notwithstanding the bad weather. The performance pleased everybody. Lawrence Barrett 9th.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Hyde and Behman's Comedy comedy Dec. 26, 27 and 28 gave a first class variety performance concluding with the laughable Muldoon's Picnic. M. B. Curtis in his enjoyable Sam'l of Posen, 29th, 30th and 31st. John T. Raymond in Fresh, the American 2d.

Items: The sale of seats for the Kellogg Concert 2d has progressed very favorably and a good house is assured.—Lizzie Keiler, of St. Louis, who is under engagement to appear at the Bijou Opera House in L'Afrique next month, is visiting friends here and will remain until 4th.—The company headed by one Madam Zola who ran the Zoo Zoo Theatre on Washington has collapsed. The people comprising the company are creditors of Madam Zola for from one to four weeks salary. The lady has skipped town taking the child artist Little Pearl, with her.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): M. B. Curtis, in Sam'l of Posen, played fine engagement Dec. 26, 27 and 28 with two matinees. John T. Raymond in Fresh, the American, 29th, 30th and 31st, and matinee in Colonel Sellers to large, fashionable audiences.

Grand Opera House (Milsom, Brooks and Dickson, managers): Georgia Minstrels Dec. 31 and 2d. Clara Louise Kellogg will appear in concert 3d. Large advance sale of seats.

TEXAS.

BRENHAM.

Grand Opera House (A. Meyer, manager): Morton's Big Four Minstrels played Dec. 24, to packed house.

Item: Col. Sam Stone sold the Opera House, Dec. 22, to Alex Simon, for $5500 cash. Mr. Simon will devote time and money to promoting the interests of his house. He takes charge 1st. A. Meyer will still retain the management.

HOUSTON.

Pillot's Opera House (E. Pillot, manager): Lawrence Barrett played to packed to packed houses Dec. 26, 27 and 28. Every one was more than pleased with his performance. Support excellent.

Gray's Opera House (S. S. Ashe, manager): Booked: Fay Templeton Dec. 29, 30 and 31.

VIRGINIA.

PETERSBURG.

Academy of Music (John B. Ege, manager): Booked: Haverly's Opera Comique company in Patience 4th.

Item: There was a big demand for the CHRISTMAS MIRROR. Although Mr. Pugh, our popular newsdealer, increased his order, treble the number could have been sold.

WEST VIRGINIA.

WHEELING.

Opera House (F. Reister, manager): Collier's Banker's Daughter Dec. 28 and 29 to good business. Steele Mackaye 3d.

Item: The Academy closed Dec. 31 on account of bad business.

WISCONSIN.

MADISON.

Opera House (George Burroughs, proprietor): A company of barnstormers called the Macready New York Comedy company appeared at Hooley's Dec. 24 and 26 to almost empty benches. The company essay to play Hazel Kirke, etc., and is the worst combination of sticks that has ever devastated the State. Sam Hague's Minstrels booked for 28th failed to appear. Edwin Clifford is playing the State in Hazel Kirke and Banker's Daughter.

Item: The appearance of the CHRISTMAS MIRROR in our midst caused a rush for the paper. It is pronounced the finest specimen of dramatic paper ever published. The supply was inadequate to the demand. The people and profession all endorse THE MIRROR.

MILWAUKEE.

Academy of Music (Henry Deakin, manager): Hague's British Operatic Minstrels Dec. 25, 26, 27 and 28 to very good business. The entertainment is of a high order, the singing and vocal selections are excellent. The conventional minstrel business is avoided. Musical Society company 29th in the Messiah. Hyde and Behman's Muldoon's Blunders combination 30th, 31st and 1st. Deakin's Lilliputian Opera company 2d in Jack the Giant Killer.

Grand Opera House (J. Nunnemacher, manager): My Sweetheart Dec. 25, 26, 27 and 28 to big business. Minnie Palmer and R. E. Graham proved themselves capable of producing a great deal of amusement in a light play. The support was fair. The company have had some bad business lately, but their opening here caused the smiles to chase one another across the genial countenance of John Rogers, as he flitted thro' the lobby. Haverly's Widow Bedott 29th, 30th 31st and 1st opened to a fair house. Milton Nobles 2d, 3d and 4th in the Phœnix and Interviews. Nat Goodwin and Eliza Wethersby 5th, 6th and 7th in a Member from Slocum.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Mrs. G. C. Howard's combination presented Uncle Tom's Cabin and Two Orphans Dec. 24 and 26 to good business; Amy Lee Opera company 30th and 31st, no fair houses.

Academy of Music (Joseph Kneeshaw, manager): Popular Dramatic company Dec. 26 drew a full house.

OTTAWA.

Grand Opera House (John Ferguson, manager): Holman Opera company in Magic Slipper, Olivette, Billee Taylor, and Giroflé-Girofla Dec. 26, 27 and 28 to good business; performances fair. Fannie Louise Buckingham filled balance of the week in East Lynne, Mazeppa, and The Child Stealer to fair business. This company do fairly in Mazeppa, but are incapable of presenting such plays as East Lynne. Booked: Kraemer's Specialty company 5th; Legion of Honor 9th.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Fifth Avenue combination in Two Orphans, Tuesday, Dec. 27, to good business. Amy Lee Opera company in Two Medallions, Wednesday, 28th; a good performance to very small house.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): George Fawcett Rowe week of Dec. 26 to very large houses; the Fifth Avenue combination in The Two Orphans 2d to 4th.

Royal Opera House (J. C. Conner, manager): Fannie Louise Buckingham in East Lynne Dec. 26, three nights, to good business. Balance of week, Minnie Estelle in Fanchon to good houses; Amy Lee Opera company 2d.

GERMANY.

DRESDEN.

Dec. 16, 1881.

The all-absorbing topic here is still the Vienna disaster. Great precautions are taken in all the German theatres to avoid a similar catastrophe. In Munich they are talking of rendering the side-scenes, curtains, gauze, and even the dresses of the actresses and ballet-dancers uninflamable, by means of a solution prepared for the purpose. For a month or two there will be no place so secure from fire as a theatre. There is, however, a perceptible falling off in the galleries.

The Christmas plays have commenced at the Residenz, and with very flattering results. The children, who are the parties most interested, are delighted, and there is full house at each representation.

At the same theatre Kathi Franck, of Vienna, has been playing for several days. Her appearance as La Dame aux Camellias took the public by storm. Her acting was so perfect and natural that many who consider the play, even in the German translation of equivocal morality, were moved to tears at the sorrows of Marguerite. Another very popular piece is the Voyage to China, an operetta at the Residenz. A father refuses the hand of his daughter to a very persistent lover—a naval officer. The father going with his family and some friends for a pleasure excursion from Boulogne, after being on the steamer for sometime, finds that the captain is the before mentioned naval officer, who threatens to take the party to China if the father does not relent. The latter tries to excite a mutiny, and is tried and condemned, and with the rope about his neck, gives his consent and does not go to either of the celestial empires for the present. The whole play is highly improbable, but very laughable, and the music fine. By the way, I never saw sea-sickness so well represented as by Mr. Wilhelmi, and I am a judge of *mal de mer* myself.

In the Royal Theatre William Tell was given a few days ago. One can find nothing to blame in the acting, and the scenes were works of art. I have never seen finer than those of the Royal Theatre.

In Newstadt (New City) Our Wives has run well. There is not much plot, but with Mr. Swoboda, Mr. Detmer and Miss Ulrich it is a very agreeable piece. Mrs. Bayer as the mother-in-law—there is generally one in a German comedy—is charming.

Ernst Schultz, a most wonderful mimic, has been giving soirees for the past week to crowded houses. He has such perfect command over the muscles of his face that he can laugh on one side of it and look very serious on the other. At the same time he personates Napoleon and other celebrities to perfection, and at one of his soirees represented a well known Dresdener so well that the likeness was immediately recognized.

At the close of the performance of Schiller's Mary Stuart this evening at the Royal Theatre, the non-safety curtain was let down, and after having had our feelings wrought up to a high pitch by Mary's death and Elizabeth's cruelty, it was very comforting to have Mary herself, accompanied by the Earls of Shrewsbury and Leicester and a couple of firemen step through the sheet iron to receive well-merited applause.

J. R. P.

Meadville Opera House, Pa.

Owing to misrepresentations made by some Circuit managers, this Opera House has nothing booked during the holidays or the month of January. Everything that has visited Meadville this season has done large business. Will play first-class attractions on percentage, or rent, *but none but first-class attractions need apply.*

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Wallack's Theatre.

HISTORY OF THE HOUSE AT THE CORNER OF THIRTEENTH STREET AND BROADWAY.—TWENTY YEARS OF PLAYS AND ACTORS.

IV.

WM. R. BLAKE.

The regular season of 1868-69 witnessed the production of School and Caste by T. W. Robertson, and Much Ado About Nothing. The latter piece was presented in a very elaborate dress, with Lester Wallack as Benedick, Rose Eytinge as Beatrice, John Gilbert as Dogberry, Charles Fisher as Leonato, J. H. Stoddart as Verges, B. T. Ringgold as Claudio, C. H. Rockwell as Don John, G. F. Browne as Antonio, Clara Jennings as Hero, Annie Ward (now Annie Ward Tiffany) as Ursula, and Mrs. Sedley Brown as Margaret. Much Ado About Nothing is the only Shakespearean revival in which Lester Wallack himself acted. The revival was not a success, although so handsomely mounted. Mr. Wallack lost money, and was not encouraged to continue in that path. Rose Eytinge fell ill, and Clara Jennings played Beatrice and gave much satisfaction.

The actors who joined the company during this year were Emily Mestayer, Owen Marlowe and Effie Germon. The first appearance of Miss Germon and Mr. Marlowe was made in Robertson's School on March 15. The cast of parts in this piece included Lester Wallack, John Gilbert, Charles Fisher, J. H. Stoddart and Clara Jennings. The Lauri Family began the Summer season with pantomime. The career of this family was a short one. The Long Strike of Mr. Boucicault was brought forward on July 26, J. H. Stoddart appearing in his celebrated character of Lawyer Moneypenny. On August 2 John E. Owen began a lively and interesting engagement, which lasted until the opening of the regular season of 1869 70. Charles Wyndham joined the company this season, and Madeline Henriques returned to the stage after an absence of two years. Charles Wyndham has since become the manager of the Criterion Theatre, London—the theatre that is under the ground.

The opening piece this season was The School for Scandal. The cast of characters was the best that it was possible to make in that day. It was as follows:

Sir Peter Teazle	John Gilbert
Sir Oliver Surface	Charles Fisher
Joseph Surface	J. W. Wallack, Jr.
Charles Surface	Charles Wyndham
Crabtree	J. H Stoddart
Sir Benj. Backbite	Owen Marlowe
Careless	C. H. Rockwell
Rowley	Mr. Field
Moses	J. C Williamson
Snake	W. J. Leonard
Trip	E. M. Holland
Lady Teazle	Madeline Henriques
Mrs. Candor	Emily Mestayer
Lady Sneerwell	Mrs. John Sefton
Maria	Laura Phillips

On April 20, Mrs. Sedly Brown, who had previously been very seriously burned by a fire which occurred in one of the out-of-town theatres, was tendered a benefit upon her recovery. On this occasion a play by Fitz James O'Brien, entitled A Gentleman from Ireland, was given, and Mrs. Brown appeared herself in The Rough Diamond, with John S. Clarke as Joe. The Summer season was begun by John Brougham. He appeared in the course of the season in two new plays written by himself entitled Red Light, or The Signal of Danger (founded on F. W. Robinson's novel, "Anne Judee Spinster,") and Minnie's Luck. Both pieces were moderately successful. C. W. Barry is remembered as having played exceedingly well in Red Light. He afterwards became identified with the character of George Washington, of which the original in our country was Peter Richings. On July 11 J. K. Emmett made his first appearance in this city in the character of Fritz.

The regular season of 1870-71 witnessed the production of ten new plays. The greater part of the Summer of 1870-71 was devoted to the display of Lydia Thompson and her troupe of burlesque actors. This combination came upon Wallack's stage seemingly without shocking the sensibilities of the æsthetic portion of the play going population. At any rate, there were no signs given out such as happened in Miss Lotta's case. The regular season of 1871-72 was a brilliant one. Plessy Mordaunt joined the company, and made her first appearance on October 9 in The Jealous Wife. Charles Mathews, who had previously been playing at Daly's Fifth Avenue Theatre, also joined the company, and was first seen as Twiggleton, in A Curious Case, and, on the same night, as Sam Naggings, in Aggravating Sam. On the 30th of the same month The Busybody was produced with the following named persons in the cast: Charles Mathews, John Brougham, John Gilbert, J. B. Polk, E. M. Holland, Plessy Mordaunt, Effie Germon and Henrietta Osborne. The last mentioned lady was a debutante. On November 1 Charles Fechter gave a matinee performance for the benefit of the Chicago sufferers, when he appeared as Claude Melnotte, with Lizzie Price and Mme. Ponisi, and several members of Mr. Wallack's own company, in the cast. Madame Ponisi afterwards (November 13) made her appearance on this stage as a member of Wallack's regular company, playing Tabitha Stork in Rosedale.

On December 12 Lester Wallack appeared as John Garth in Brougham's melodrama of that name, another adaptation from a novel of F. W. Robinson. It is a well-remembered performance. On February 12 The Veteran was produced for the first time in this house by a strong combination of actors, together with many scenic embellishments and elaborate stage dressings. The Veteran was written by Lester Wallack and was first acted at the theatre on Broadway near Broome street. Lester's father and himself had often played together in it. John Brougham made a hit in it as O. Flan Agan, the oriental Irishman. The play was based upon a Scottish novel by Jane Grant. By a special arrangement with the Strakosch brothers, Mlle. Christina Nilsson and the Italian Opera Company, which included Miss Cary and Capoul, gave two farewell matinee performances in this theatre. The first occurred April 6, when Martha was given, and the other on the 18th of the same month, when Faust was sung. London Assurance was revived on April 18 with a capital cast. The piece had been for a long time in preparation, but owing to the great success of John Garth its production was postponed. The following is the cast of parts:

Dazzle	Charles Mathews
Charles Courtley	Lester Wallack
Max Harkaway	John Brougham
Sir Harcourt Courtley	John Gilbert
Meddle	J. H. Stoddart
Mr. Spanker	J. B. Polk
Cool	E. M Holland
Lady Gay Spanker	Plessy Mordaunt
Grace Harkaway	Helen Tracy
Pert	Mrs. John Sefton

Charles Mathews acted Dazzle in this piece when it was first produced in London in 1842.

On May 9th, Mrs. Fanny Foster assumed

MME. CELESTE.

the character of Grace Harkaway, in the place of Helen Tracy. Her name was not at first given; the announcement stated that "a lady never before seen upon any stage" would come forward. On June first Charles Mathews took his farewell benefit, playing Sir Simon Simple in Not Such a Fool as he Looks. This was his last appearance in America. On June third The Long Strike introduced the Summer season. On The Jury, by Watts Phillips, followed. The cast of parts included John Brougham, Charles Fisher, J. H. Stoddart, Effie Germon and Mrs. John Sefton. Lydia Thompson was again seen on July 22. The first piece in which this lady and her troupe appeared was Robin Hood. Harry Beckett and Willie Edouin were in the cast, and on this occasion made their first appearance before a New York audience. On September 2 the bill was changed, and A Happy Pair and Ixion were brought forward. Rose Coghlan made her first appearance in America in these pieces. In the farce, which prefaced the entertainment, she appeared as Mrs. Honeyton and in the burlesque as Jupiter.

THOMAS MCWATTERS.

The Ownership of Sam'l of Posen.

The Curtis difficulties having been amicably settled by Frank selling out all his interest in Sam'l of Posen to his brother, M. B., there is no need now of retailing the causes which led to the dissolution of the fraternal partnership. Enough that the matter has been adjusted without recourse to the tedious and profitless processes of the law.

Our readers may feel some curiosity as to the terms of the arrangement, and we are in a position to give them particulars. A week ago last Monday M. B. Curtis purchased his brother Frank's share in the business out right. This share was one-fourth, and had two years to run. Then M. B. Curtis turned around and disposed of one-half of the one-fourth interest to Mr. Swett, who was also possessed of a quarter of the attraction, and this latter gentleman became the manager of the company. It will hereafter be known as "M. B. Curtis' Sam'l of Posen company." No changes will be made in the existing company, and contracts will be carried out according to the original plan.

A New Firm of Agents.

Tuesday morning articles of agreement were entered into by C. R. Gardiner, Harry Smart and J. J. Spies, by which the latter assume control of the former's dramatic agency which has been located at No. 12 Union Square for the past four years. Mr. Gardiner retires because his duties as a manager consume all his time, and he is unable to give attention to any other business. Mr. Spies has been associatod with Mr. Gardiner quite a long while, and he has probably the most extensive bureau for engaging actors in the country. Harry Smart is well known throughout the profession, and his intimate knowledge of the country will enable him to attend to the date-making department of the business. Both Spies and Smart are square men, and their personal popularity is very great; therefore, success in this new venture is pretty sure to follow. They have "come to stay" anyway.

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Oct 24, 1881.

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